THE LEHIGH REVIEW

A Student Journal of the Arts and Sciences

eleven

Each year, Lehigh University publishes the *Lehigh Review*, a student journal of the arts and sciences. Each issue contains some of the best writing by Lehigh students.

Any scholarly articles, academic essays, or book reviews may be submitted. The *Review* does not ordinarily accept fiction or poetry.

All submissions should reflect the breadth and depth of the liberal arts. We are especially interested in submissions that draw from the content or methodology of more than one discipline. The *Review* expects students to submit well-researched and well-written work that exceeds a mere synthesis of existing sources. Submissions should demonstrate imagination, original insight, and mastery of the subject.

A. Packer

The Eleventh Issue, Spring–Fall 2003

ELEVENTH ISSUE

Eleven Help Us

Eeeeleven. Eleven is the Jan Brady of numerals. Ten is everywhere, as is twelve. Twelve-a, Twelve-a, Twelve-a! I mean, nothing comes in groups of eleven, unless you buy what you think is a dozen eggs, only to discover that one is broken. Eleven is never an end in itself; it is only a marker to pass on the way to a foot, midnight, or December. Or eleven never gets a chance, because most everything stops at ten. Repeatedly, we see the dreams of elevenites (those poor souls who place 11th in competition) crushed by ten.

But hey, dry your eyes. Eleven is significant. It is *one of only two* numbers that rhyme with heaven, and *the only* number that rhymes with seven. (I would like to take this opportunity to denounce rumors that eleven is a parasite on seven; this is not eleven's fault, but the fault of Las Vegas craps dealers and corporate types at 7-11.) Oh, so many great things about eleven … did you know instead of the Ten Commandments, the Church of Satan has the Eleven Satanic Rules of the Earth? Hmm, that's not helping…no, really—eleven is great … Yeah, because in the eleventh season of *Married With Children*, Peggy and Al finally break up. Eleven really makes people think. And act. And it just has everything going for it.

Note: There's much more to be said, but I'm following rule 11 for writing, "Be concise." So I am. However, be assured that there are enough unnecessary words throughout volume eleven of the *Review* to give you eleventy million reasons to rejoice. Enjoy!

—Amy Burchard
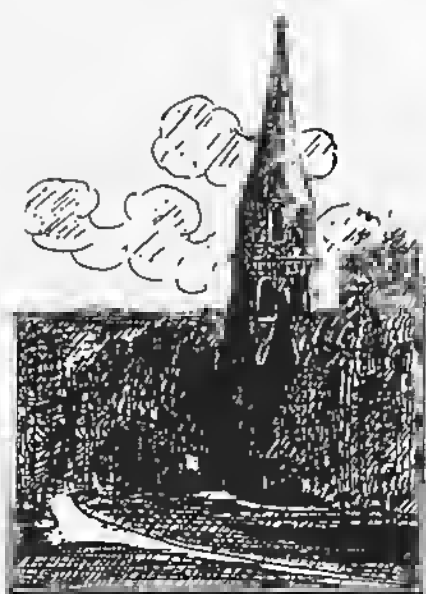
The illustrations on this and following pages are from the *Lehigh Burr* and the *Lehigh Review* from the nineteenth and early twentieth centuries.

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* Williams Prize Winner

Woman as Monster

By Amanda Taylor

With a few exceptions, traditional horror films have tended to place males in the role of monster and females in the role of victim. Certain horror films of the seventies and eighties, however, began to allow females to occupy this space of monster. Two examples of such films are *Friday the 13th* and *Carrie*, which can be seen in contrast to *Halloween*, where the killer is a male. In many horror films of the eighties, little room is left to identify with the monster, as he is a supernatural being unable to be killed. In films where the monster is female, viewers are given an opportunity to empathize with the monster in some way precisely because she is human with a justifiable motive, but the means she employs to achieve revenge seem misguided and therefore must be defeated by the film's end.

In a number of horror films the male monster does not have a reason to kill, but simply does so. Two films of the late 1970s and early 1980s, *Friday the 13th* and *Carrie*, portray female killers who are given reasons to kill. This reasoning seems to imply that women can only be depicted as killers under limited circumstances. In *Friday the 13th* the killer is Mrs. Voorhees, whose young son Jason drowned after two camp counselors were engaging in sexual intercourse instead of performing their duties. She kills to avenge the death of her son, a justification associated with the maternal instinct.

Certain critics have found this maternal instinct to be the only area where women are given agency to act violently, taking on a traditionally masculine, aggressive role. Thomas Doherty discusses this issue in regards to the film *Aliens*, where the central character, Ripley, takes on a number of masculine characteristics, including learning how to operate a gun and fighting the alien. Doherty describes how seeing a female in a space so far from traditional femininity might make some viewers uncomfortable. Feeling this problem is resolved because she is protecting Newt, a little girl, Doherty says, "Ripley, holding firearm aloft, wrapped in munitions, cradles Newt protectively in one arm, at once the woman warrior and the solicitous mother. Newt gives Ripley a culturally permissible way for a woman to fight and kill, not for her own satisfaction or career advancement but for her children" (Doherty 195). Ripley

ultimately survives in the film, presumed to be living on as a new mother for Newt. Another masculine female character, Vasquez, does not survive, which implies one can only step so far into the masculine sphere, as she is too far removed from society's traditional definition of femininity to live.

The difference between *Aliens* and *Friday the 13th* is that Ripley is placed into the traditional "hero" role, nor the role of the monster. One other interesting parallel between the two films is that the monster in *Aliens* is portrayed as feminine, although not human. It murders people because it is a necessity for reproduction, showing that even the monster is given a motive associated with maternity in order to kill. Ripley must destroy it because of its monstrosity. This maternal instinct is one reason given for women to kill. The film *Carrie* provides a different motive for the young girl to kill. Carrie is relentlessly taunted by her classmates, portrayed vividly in the first scene of the film. The first image the viewer has of Carrie is a volleyball game where she misses a shot, losing the game for her team; the girls call her various names, making her an outcast. In the next shot Carrie is alone in the locker room shower, looking serene as she washes her body. Suddenly she realizes she is bleeding and runs out of the shower begging for help. The girls ruthlessly throw tampons and sanitary napkins at her, screaming "plug it up" to her horror. She curls up in the corner of the shower and must be saved by Miss Collins, her teacher.

This scene, by itself, marks Carrie as an outsider, a point confirmed by Miss Collins when she tells the principal, "Carrie has always been their scapegoat." David Skal discusses the film's portrayal of the outsider when he asserts, "*Carrie* was especially raw in its depiction of the cruel and exclusionary rites of high school. The school can be viewed as a microcosm of American society, which at the time of *Carrie*'s publication had gone through a severe economic recession that rattled the dream of 'classless' inclusion" (Skal 357). In addition to this cruel treatment at school, Carrie must also contend with the religious fanaticism of her mother while telling her what happened in the locker room, imploring as to why her mother had not told her about menstruation. Instead of comforting Carrie, her mother slaps her and forces her to go into the closet and pray for salvation. The viewer can see the difficult position Carrie is placed in this film because she is unable to find compassion at home or in school.

While evolving from very different sources, one can see that Mrs. Voorhees and Carrie are in a great deal of pain caused by society and that their motives are different from those of male killers, as "their anger derives in most cases not from childhood experience but from specific moments in their adult lives" (Clover 77). For Mrs. Voorhees, the structure that was supposed to take care of her son failed her. These two can be seen in contrast to another killer during this time, Michael Myers in *Halloween*. Viewers are not given any reason for his killings, besides vague signs of family problems. Much emphasis is placed on the notion, especially by Dr. Loomis, that he is simply pure evil. This designation as pure evil is a horror film trope that became more prevalent in horror films of the eighties that Robin Wood identified,

where no sympathy is afforded to the monster. While his victims are similar to those of Mrs. Voorhees, mostly teenagers engaging in sexual intercourse, he does not have a motive afforded to him as Mrs. Voorhees does. These seemingly arbitrary murders cause any sense of identification with him to be much more difficult.

Another significant parallel between Mrs. Voorhees and Carrie with Michael is that the females are not shown directly killing someone onscreen. Carrie kills with her telekinetic powers. While this power is portrayed as very gruesome in certain scenes, such as the killing of her mother, we never see her actively engage in a murderous act, such as plunging a knife into someone. With regards to *Friday the 13th*, the viewer does not realize the gender of the killer until the last few scenes of the film. Most viewers presume the killer is a male by the manner in which the victims are murdered, mostly penetrated with knives and arrows or their throats slit. The viewers see that Mrs. Voorhees is the killer during her scene with the final girl, Alice. While viewers realize she has committed all the horrible acts seen earlier, nor seeing her directly committing them allows them a chance to distance themselves from the brutality. She attempts to attack Alice with a knife, but Alice successfully defends herself. Mrs. Voorhees then hits Alice and attempts to strangle her. This type of fighting can be seen as a kind of "cat fight" with the two women clawing and biting each other. On the other hand, in *Halloween*, the viewer sees various scenes of Michael engaging gruesome murders, including the strangulation of Linda and stabbing of Bob.

Their motives cause the viewer to feel conflicted because on one hand, they realize the pain these women have gone through; yet on the other hand, they recall the horrible killings they committed. This type of ambivalence is a common feature of horror films in the seventies, which Robin Wood describes when he says, "Few horror films have totally unsympathetic monsters; in many the monster is clearly the emotional center, and much more human than the cardboard representatives of normality" (Wood 80). One can clearly see this kind of ambivalence for Carrie and Mrs. Voorhees. In terms of Carrie, she is constantly ridiculed and on the outside of society. Just when it finally seems that something positive has happened for her -- she is dancing with Tommy at the prom, is announced prom queen, and hears everyone cheering for her -- the blood is poured on her and she is humiliated. This final humiliation is too much for her to take, causing her to engage in her prom massacre.

In relation to Mrs. Voorhees, feeling sympathy is a little more complicated because the viewer does not hear the entire story until nearly the end of the film. By this point one has seen the violent killings of the camp counselors, causing the viewer to feel a sense of horror toward the killer. The viewer is not provided the opportunity to travel with her through her pain as they are with Carrie. Yet when one hears Mrs. Voorhees speak of Jason and how he was her only son, one can feel the profound sense of loss she is going through. She also seems to be going through mental problems, as the viewer hears her speaking in the voice of Jason, repeating, "Kill her mommy, kill her. Don't let her get away", to which she responds that she won't. This

scene illustrates how much pain and trauma the death of her son has caused her.

While the opportunity for sympathy for both of these characters is available, how they choose to take revenge causes the viewer to possibly change views. The beginning of *Friday the 13th* shows two counselors being murdered, as they are about to engage in intercourse; the viewer later presumes they are the counselors who were not watching Jason when he drowned. While Mrs. Voorhees may seem justified in this killing, the counselors she actually murders had nothing to do with Jason's death. She seems now to take out her vengeance indiscriminately, which causes the viewer to lose sympathy with her and see her as more monstrous. The same kind of ambivalence can be seen with Carrie when she kills everyone at the prom. While the viewer feels she is justified in some of the killings, specifically Chris, who orchestrated the dropping of the blood, many of the killings seem unjustified. Her telekinetic powers appear to have gone out of control, as she kills even those who have worked to help her in the film, specifically Tommy and Miss Collins. Her rage is very dangerous, an idea Lindsey addresses when she says, "Her telekinesis signifies the threat that unchecked female desire may pose to society" (Lindsey 285). Lindsey does not see this film a story of a victim ultimately triumphing over a repressive society, but rather an illustration of the danger that can happen if femininity was in power. Barbara Creed discusses this ambivalence in Carrie's portrayal when she writes of the contradictory messages of the film, saying, "On the one hand, it redeploys ancient blood taboos and misogynistic myths; on the other, it invites sympathy for Carrie as a victim of these prejudices" (Creed 83). Both Carrie and Mrs. Voorhees misdirect their anger, which questions their control.

Their loss of control causes viewers to believe that these women must be destroyed, as they allow their passions to get the best of them. This portrayal is in stark contrast to many male revenge films, where the male goes out for revenge and commits horrible deeds, but ultimately survives to wreak more vengeance. Carrie destroys herself, as she causes the house to collapse on her and her mother. The viewer sees a shot of her hand coming out the grave, but is then shown that this is only a nightmare. Similarly, Alice beheads Mrs. Voorhees during an extended fight sequence. Unlike Michael, these women are human and can be destroyed. There is no scene at the end of *Friday the 13th* with Mrs. Voorhees coming back from death. At the conclusion of *Halloween* the viewer sees Michael rise even after being shot and stabbed, implying that he will wreak more horror. The end of *Friday the 13th* shows not Mrs. Voorhees, but rather Jason coming out of the lake and back from the dead. In sequels Jason will be the killer, avenging his mother's death. Unlike her, however, he cannot be destroyed.

These differences in motivation and destructibility between the two genders are very fascinating in these films. Part of the reason for these different representations may be accounted for by crime statistics in our country and the fact that males do commit most murders. Another reason for these differences may derive from evolutionary theories on the different instincts of men and women. Men are seen as natu-

rally possessing a more aggressive instinct, while women are thought to possess a more maternal and nurturing instinct. The horror films allow men to give into these innate impulses often without any justification, while females must have a clear motive to move so far from their traditional space. While society does not explicitly approve of these indulgences by men, it more easily understands them. Society tends to react with much greater shock when they hear of violent crimes committed by women. Horror films have come a long way in their portrayals of women because in earlier films it was virtually unheard of for women to occupy the space of the villain. A recent made-for-television remake of *Carrie* depicted a classmate helping Carrie survive and escape persecution. This portrayal provides hope that horror films will give more agency to women and will move away from outdated beliefs.

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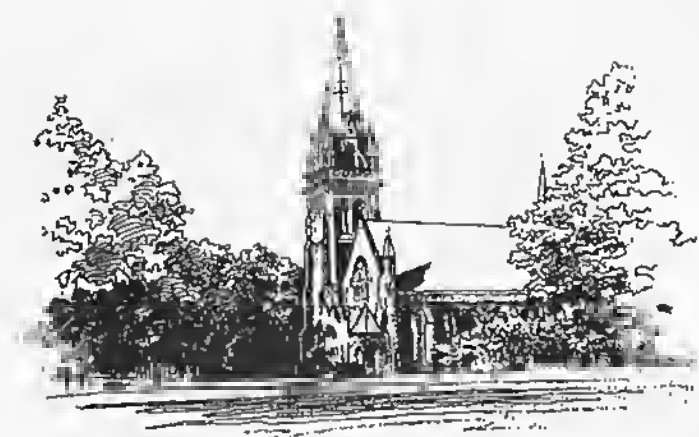
Biodiesel: A Clean Alternative

By Shruti Gandhi

As the threat of global warming becomes more of a reality, the search for alternative fuels is expanding. In place of conventional petroleum diesel, fuels such as biodiesel, electricity, ethanol, hydrogen, methanol, natural gas, propane, p-series, and solar energy are being considered. Of these, biodiesel is rapidly gaining popularity, as it is both a renewable and non-toxic fuel.

Before describing the qualities of biodiesel that make it a good alternative, the cause of the search must first be illustrated. Global warming is a serious environmental issue that has negative effects on the present and future of our life on Earth. The basis of such phenomenon is greenhouse gases, which trap re-radiated energy as they build up within the atmosphere. Gases, including water, nitrous oxide, methane and carbon dioxide, act as insulators on Earth. When an increase in these gases occurs, the heat becomes trapped and contributes to dramatic effects on the planet's climate. These wide variances in temperature may have a direct effect on humans, as we depend on the climate for survival. Furthermore, the critical balance between greenhouse gases and our environment makes life as we know it possible.

This balance, however, has been disturbed since the beginning of the Industrial Revolution. During this period, the degrees of all greenhouse gases began to increase. Carbon dioxide, one of the leading contributors to the phenomenon, had the greatest effect on the changing climate. Humans, unknowingly and knowingly, caused the release of carbon dioxide and other greenhouse gases at rates much higher than the earth can cycle through them. Such gases are produced via the burning of fossil fuels such as oil, coal, and natural gas. The expected results of these gases include a rise in sea level and changing climate conditions. This results in a domino effect, impacting forests, crop yields, water supplies, human health, animals, and ecosystems. In order to stave off these dire consequences, alternative fuel sources must be considered.

One such alternative source, which is rapidly gaining recognition, is biodiesel. This is a clean burning fuel produced from domestic, renewable resources. It is such that it is able to be used in its pure state or blended with conventional diesel fuel.

Biodiesel is a nontoxic, biodegradable replacement for petroleum diesel, which is produced from animal fats, virgin/recycled vegetable oil, or tallow (National Biodiesel Board). Some crops that contribute to the fuel include soybeans, canola, corn and sunflowers. See Figure 1 for a list of additional crops that produce oils (Pacific Biodiesel). Chemically, biodiesel belongs to a family of fatty acids called methyl esters, defined by C16-18 fatty acid linked chains. These linked chains help differentiate biodiesel from regular petroleum diesel.

Figure 1

OIL PRODUCING PLANTS[2]

Corn	Linseed	Palm	Euphorbia	Rubber Seed
Coffee	Oat	Lupine	Sesame	Kenaf
Cashew	Hazelnut	Calendula	Cotton	Safflower
Rice	Sunflower	Hemp	Soybean	Rapeseed
Olive Tree	Castor Bean	Jojoba	Pecan	Oil Palm
Maciiba Palm	Peanut	Tung Oil Tree	Jatropha	Macademia Nut
Brazil Nut	Avocado	Coconut		

Biodiesel is created through a transesterification process involving the neutralization of the free fatty acids of a triglyceride molecule. This in turn creates an alcohol ester. The process is set into motion by using alcohol in the presence of a catalyst, such as sodium hydroxide or potassium hydroxide. This consecutively breaks the molecule into methyl or ethyl esters with glycerol as a by-product. Glycerol can then be used to make soap or other products, and the remaining methyl esters are collected and referred to as biodiesel. Biodiesel's viscosity is twice that of diesel, and its molecular weight is approximately one-third that of vegetable oil. This fuel is essentially simple to make, and the method (National Biodiesel Board) to obtain it is outlined in Attachment 1.

The use of biodiesel dates back to the early stages of U.S. history. Vegetable oil was already in use as a diesel fuel as early as 1900, when Rudolf Diesel demonstrated that a diesel engine could run on peanut oil (Project Biodiesel). One of the very first uses of transesterified vegetable oil was for powering heavy-duty vehicles in South Africa before World War II. Its use as an alternative fuel also attracted attention during World War II and the energy crises of the 1970s. Currently, more than two hundred major fleets in the United States use a blended form of biodiesel, including the U.S. Postal Service, the City of Philadelphia, the U.S. Department of Agriculture, several

public transit systems, national parks, school districts, private recycling companies, and NASA. Moreover, the U.S. Military recently signed a major contract to buy diesel made from vegetable oils in order to reduce dependence on foreign oils ("US Military").

The use of biodiesel leads to many benefits for the countries themselves as they become more self-sufficient by domestically producing their own fuel. Biodiesel can also extend their petroleum reserves because it has the highest energy balance of any fuel. For instance, every unit of fossil fuel it takes to make biodiesel results in 3.2 units of energy gain. Petroleum diesel has a negative energy balance of .88; thus, for every gallon of biodiesel used, there lies the potential to extend petroleum reserves by four gallons. Furthermore, biodiesel can further increase the demand for domestic agriculture and strengthen the farming industry. The U.S. Department of Agriculture's Office of Energy Policy and New Uses reported that biodiesel production offers significant economic benefits for farm income, rural communities, and the overall U.S. trade balance. They project that an increase of 200 million gallons of biodiesel production per year would result in an average net farm income increase of $300 million per year (Conway). Another benefit is the creation of employment opportunities, as production would take three to six times more labor per unit than fossil fuels. In such a manner, countries would benefit dramatically by implementing biodiesel fuels.

In addition to being beneficial to individual countries, biodiesel can also be a benefit to the world as a whole, because it is both biodegradable and renewable. Testing has proven that biodiesel degrades as fast as sugar (dextrose) does in the environment, which is four times faster than conventional fuel. Secondly, pure biodiesel has low aquatic toxicity and is completely biodegradable within 30 days. This reduces the effect of potential spills by making it less harmful to use in areas with waterways. This alternative fuel retains its biodegradable properties even when blended with regular diesel, degrading at a rate three times that of normal diesel fuel. Furthermore, it is a renewable resource that can be produced from crops, feed stocks, cooking oil, and/or grease that would normally have been considered waste products. The use of biodiesel would thus lead to a greater conservation of the world's natural resources.

Biodiesel further exemplifies a positive impact on the environment over conventional diesel by reducing emission. The Environmental Protection Agency (EPA) recently released a comprehensive technical report of biodiesel emissions data that verifies a reduction in almost half of the emissions that cause global warming and black soot[14]. Furthermore, a study conducted by the Department of Energy and the Department of Agriculture in 1998 found that biodiesel reduces net CO_2 emissions by 78 percent when compared to petroleum diesel (von Wedel). When used in conventional engines, biodiesel reduces the amount of unburned hydrocarbons, carbon monoxide, and particulate matter by significant amounts as well. Additionally, biodiesel eliminates emissions of the major components of acid rain, sulfur oxides and sulfates. This reduction of harmful emissions would be especially beneficial to large cities with high levels of air pollution along with areas of low ventilation.

The direct effect of biodiesel on people is also favorable. Biodiesel is the only alternative fuel source to have fully completed the health effects testing requirements of the 1990 Clean Air Act Amendments. In one study, the EPA found that long-term exposure to conventional diesel exhaust can cause lung cancer. In contrast, biodiesel emissions decrease levels of carcinogenic compounds, such as polycyclic aromatic hydrocarbons (PAH) and nitrited PAH, by more than 75 to 80 percent ("Biodiesel Emissions").

Furthermore, biodiesel is much safer to use than conventional diesel. One example of this is that biodiesel's flash point is 300 degrees Fahrenheit as opposed to 125 degrees for petroleum diesel. The flash point is the temperature at which the fuel will ignite when exposed to a flame or spark. Biodiesel has also been found to be nontoxic to humans when applied topically. To test for the effects, researchers placed a 24-hour skin patch of undiluted biodiesel on a subject's arm. The results of the test showed the only side effect to be minor skin irritation, which is less severe than the results of a four percent soap and water solution applied in the same manner.

Although biodiesel has numerous benefits, there are several disadvantages as well. According to an article in *The New York Times*, one negative factor is America's inability to produce 55 billion gallons of fuel annually based solely on soybean or other crops (Baard 4). To counteract the severity of the lack of crops for biodiesel production, Dr. K. Tyson, manager of the renewable diesel project of the National Renewable Energy Lab, suggested that another potential source for biodiesel is the food industry's waste grease. He explained that the United States produces enough waste grease to make 500 million gallons of biodiesel a year and further speculated that New York City alone could produce 53 million gallons of biodiesel annually.

A second disadvantage is that biodiesel is more viscous than conventional diesel, and in lower temperatures, becomes less useful. This would limit its usage in colder climates (Canadian Renewable Fuels Association). To account for this, biodiesel blends can be used. These blends will still reduce emissions of greenhouse gases at a higher rate than that of conventional diesel. The most popular blend is known as B20, with 20 percent biodiesel and 80 percent conventional diesel.

Finally, a third drawback is the cost of this alternative fuel. It costs between $1.00-$1.79 per gallon wholesale, with an additional $.50 per gallon in fuel taxes. Although it currently seems cost prohibitive, the U.S. Department of Energy is working to reduce the cost to less than $1.00 per gallon within the next five years. When compared to other alternative fuels, biodiesel provides greater value and is more cost-competitive (Biodiesel Industries, Inc.). In another study conducted by the Department of Agriculture, it was found that biodiesel blends can be utilized for as little as 3.2 cents more per mile than petroleum diesel. This can be compared to compressed natural gas at 42 cents per mile driven and the methanol at 73 cents. Unlike other alternative fuels, biodiesel can also be used in existing engines without having to make costly modifications or replacements leading to greater cost efficiencies. See Figure 2 below for comparison of fuels and costs (Biodiesel Industries, Inc.).

Figure 2

COMPARISON

	Diesel	Biodiesel	CNG	Electric
Initial Capital Outlay	$50,000	$50,000	$75,000	$200,000
Annual Cost (@ 9% for 7 yrs)	$9,650	$9,650	$14,475	$38,600
Miles/yr/bus	16,500	16,500	16,500	16,500
Miles/unit of measure (UM)	7.5mi/gal	7.5mi/gal	6.7mi/gge	$0.11/mi
UM/yr/bus	2,200 gal	2,200 gal	2,460 gal	
Fuel Cost	$0.70	$1.00	$0.47	$0.11
Operating Cost/yr/bus	$1,540	$2,200	$1,156	$1,815
Total Cost	$11,190	$11,850	$15,631	$40,415
Annual Cost Differential	Base	$660	$4,441	$29,235

Biodiesel has a variety of applications in today's world. An example of the effective use of biodiesel is the Veggie Van. The van demonstrates biodiesel's potential as a viable fuel, as it reaches speeds topping 70 mph and has driven for over 25,000 miles already. Its fuel is made from new and used vegetable oil and produces a pleasant smelling exhaust. Its mileage is about 25 miles per gallon.

Another example of the effectiveness of biodiesel can be seen from the results of a program entitled FutureTruck, which was sponsored by the Department of Energy and Ford Motor Company (Higgins 72-78). This program's aim was to reduce greenhouse gas emissions by SUVs by challenging students of fifteen North American colleges to reengineer a mid-sized 2002 Ford Explorer. Vehicles were tested and scored on "greenhouse gas impact, braking ability and handling, road fuel economy, tailpipe emissions, acceleration, off-road mobility, and trailer towing" (Higgins 72). In first place was the University of Wisconsin-Madison's biodiesel hybrid SUV, named Moolander. The team used soybean oil made by esterification to create a blend of 50% biodiesel and 50% conventional diesel. A team member explained the effective reduction of greenhouse gas emission, stating that "a tractor uses roughly one unit of fossil fuel to plant, plow, and harvest the beans, but the beans give back more than three units of energy, so using biodiesel significantly cuts CO_2."

In addition to ground transportation, biodiesel has also been proven effective in small airplanes as well. In an experiment by James Tasma of Minnesota, the engines of small planes attained higher levels of efficiency, lower carbon buildup, and had fewer fuel line problems when using biodiesel fuel.

As the number of benefits and success stories continues to rise, biodiesel becomes an increasingly viable alternative to petroleum diesel. It is biodegradable, renewable, non-toxic, and may stimulate economic growth. Most importantly, it reduces the emission of greenhouse gases while meeting all of the requirements of the Clean Air Act. While some improvements are still necessary, the answer to the quest for a cost competitive and clean burning fuel seems to lie in biodiesel fuel. With it, we can begin to prevent further damage to our environment, health, and life. Moreover, we must take caution as we make technological advances to recognize the impact we have on our surroundings.

Attachment 1

Recipe 1 from New Oil:

Transesterification Process to Manufacture Ethyl Ester of Rape Oil

Ingredients:

250g of rapeseed oil

2.5 g (1% by weight of the oil) of potassium hydroxide - catalyst

72 g of ethanol (200 proof) (twice as much as the minimum necessary)

Method:

Dissolve the catalyst in the ethanol, which will require stirring and slight heating. Add ethanol/catalyst mixture to the oil, and stir the mixture vigorously. After 120 minutes of reaction time at room temperature, allow the mixture to sit overnight while separation occurs. Pour off the biodiesel from the top of the container.

Washing the biodiesel: Spray water at low velocity on top of a tall column of biodiesel. The water will wash away any excess alcohol and catalyst. It will emulsify somewhat with the biodiesel. The less this is agitated the better, as agitation will cause more emulsification and less useful biodiesel. Let this sit for 24-48 hours until the water has settled.

Recipe 2: Methyl Ester Biodiesel

Ingredients:

MeOH = .225 x Oil

KOH = Oil/100

where: Oil = amount of oil in liters

MeOH = amount of methanol in liters

KOH = amount of potassium hydroxide require in Kg

Method:

Dissolve the catalyst into the alcohol by vigorous stirring in a small reactor. Transfer the oil into the biodiesel reactor, and then pump the catalyst/alcohol mixture into the oil. Stir the final mixture vigorously for two hours. A successful reaction produces two liquid phases: ester and crude glycerol. Crude glycerol, the heavier liquid, will collect at the bottom after several hours of settling. Phase separation can be observed with 10 minutes and can be complete within two hours of settling. Complete settling can take as long as 20 hours.

After settling is complete, add water at the rate of 5.5 percent by volume of the oil, and then stir for five minutes. Allow the glycerol to settle again. After settling is complete, drain the glycerol and allow the ester layer to remain. Washing the ester is a two-step process, which should be carried out with extreme care. Add a water wash solution at the rate of 28 percent by volume of oil and 1 gram of tannic acid per liter of water to the ester, and gently agitate it. Carefully introduce air into the aqueous layer while simultaneously stirring very gently. Continue this process until the ester layer becomes clear. After settling, drain the aqueous solution, and add water alone at 28 percent by volume of oil for the final washing.

(Note: Recipes from National Biodiesel Board)

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Kids:
A Representation in Film of the Social Forces Impacting Adolescents

By Carolyn Shemwell

Introduction

During development, children are not psychologically immune to what is occurring in their surroundings. Although children possess inherent qualities that determine their behaviors and attitudes to a large degree, they are also influenced and altered by life experiences and personal interactions with others. Research has shown that the psychological development of adolescents is affected when "stressful events' of an interpersonal nature" occur (Compas and Wagner 74). Examples of stressors in the lives of children and their effects are illustrated in the 1995 movie *Kids*, directed by Larry Clark. This film provides a graphic, and often disturbing, depiction of the lives of adolescents living in an urban environment. The social challenges for youth are shown in the characters in the film, who daily face a low socioeconomic status, substance abuse, violence, poor parental interactions, harmful advertising, and peer pressures. These social forces have the potential to (and often do) negatively impact the psychosocial development of adolescents, and this is shown in the manner in which they react to their environment and behave throughout the movie.

Environment and Socioeconomic Status

The setting of the film *Kids* reflects the findings of research conducted at the University of Chicago in the early twentieth century which found that high rates of crime and delinquency are found in areas plagued with social problems such as single parent families, unemployment, multiple family dwellings, welfare, and low levels of education (Chesney-Lind and Sheldon 81). Further studies developed a concentric zone model of city life, which divided cities into zoned regions of a central business district, surrounded by a zone in transition, surrounded by the zone of workman's homes, and a residential zone surrounded by an outlying commuter zone. The research determined that the highest rates of delinquency were within the three most central areas (Chesney-Lind and Sheldon 82). The physical environment shown in the film depicts a locale resembling the central business zone, a zone in transition, and the zone of workman's homes. As the film unfolds, the viewer witnesses how the

psychosocial development of the characters in the film has been influenced by the social difficulties they encounter in their daily lives. A variety of scenes in the film indicate that these adolescents are living in or near the center of a depressed urban, rather than a wealthy suburban, area. For example, Darcy is shown leaning out of the window of a multiple story brick apartment building. Telly lives in a dilapidated apartment, and the wild party at the conclusion of the movie occurs in a city apartment. The adolescents are also shown walking down busy sidewalks with traffic racing by only feet away, and they trespass in a swimming pool with a sterile, urban appearance. Had the movie been set in a more residential area, the teenage characters may have been less likely to encounter negative social forces.

Socioeconomic status is another factor that contributes to and affects adolescents' development. As shown, a family's socioeconomic status determines in what area of town they are able to live, which therefore influences the types of experiences the child will have and the peers with whom they will interact. Areas in which many individuals of a lower socioeconomic class live (such as the zones of transition described previously) often tend to exhibit *anomie*, which is "the breakdown in moral ties, rules, customs, laws and the like that occurs in the wake of social change" (Chesney-Lind and Shelden 83). An environment filled with anomie, or "normlessness," leaves "individuals vulnerable or susceptible to delinquent behavior" (Lawrence 46). Therefore, adolescents living in an area demonstrating these qualities may be inclined to turn to delinquency in order to survive and be accepted.

Many of the characters in the movie reflected the strain of class-based theories of Albert Cohen, who outlined a system in which individuals behaved in a deviant manner in reaction to being unable to attain middle class values (Chesney-Lind and Shelden 84). According to his theory, adolescents are frustrated because their disadvantaged background does not allow them to achieve middle class ideals. Adolescents may then adopt a "college boy" mentality, and strive to succeed, or may retreat and become a "corner boy" who attempts to create a counter culture and adopts a reaction formation to reject (and in some cases, destroy) a mainstream lifestyle (Chesney-Lind and Shelden 84). The characters in *Kids* have developed the beginnings of a contra-culture, with a loose lifestyle and social support system. At no point are they shown attempting to assimilate into the surrounding environment. In most instances, they are lingering on the outside edge of a conventional lifestyle (such as when they loiter in the park), and when they do interact with society, it is only to behave in a violent fashion, such as a physical attack or robbery of a store. Therefore, although the presence of a class system cannot be avoided, it contributes to the psychosocial development of adolescents and how they react and interact with others.

Some researchers have speculated that there is a possible relationship between poverty and substance abuse. If this is the case, then this could affect adolescents' psychosocial behavior. One study found that "high alcohol availability geographic areas were associated with geographic areas characterized by lower incomes" (Smyth and Kori 76). Individuals living in these areas have greater exposure to substances, and

may, therefore, use substances to cope (Smyth and Kort 76). Youth living in lower income areas would be affected by such an environment, for more venues to illegally purchase alcohol would exist. Substance abuse was also found to increase in adults when they experienced frequent job changes and/or residential moves (Smyth and Kort 75). Adolescents would most likely be experiencing similar sentiments of depression and confusion and may seek alcohol to alleviate their despair. The characters in *Kids* frequently consume alcohol in their social interactions and even go so far as to steal it from a convenience store. Perhaps after viewing the adults in their environment, they felt drinking was an accepted way to deal with challenges and difficulties.

Substance Abuse

Throughout the movie, the characters consume alcohol (although all are well below the legal drinking age of 21), smoke cigarettes, and experiment with drugs as though these were perfectly respectable activities for someone of their age. Much research has been conducted to determine the effects of adolescent drinking and what causes teens and preteens to use substances. In some instances, teens turn to smoking, alcohol, and drugs as a way to self medicate for depression and the stresses they encounter[2] (Hechinger 110). Adolescents often feel trapped between living as a child and living as an adult and may use substances in an attempt to appear older and be accepted into the world of the "grown-ups." Society sends confusing messages to teens; while one billboard may instruct about the dangers of substance use, the next two may feature advertisements for Joe Cool and Camel cigarettes or attractive young adults cheerfully engaged in an exciting pastime while consuming a beer. The average teenager may see as many as 2500 advertisements for alcohol per year (Hechinger 120). According to Hechinger, "most of the cultural messages aimed at young people stress the lures of instant pleasure" (111). One psychiatrist observes that 70 years ago, it was common for adolescents to take their first drink at the age of 17, and now this number has fallen to 13 (Hechinger 115). This wide range of ages is portrayed in the film *Kids*, where younger adolescents socialize with older adolescents and engage in risky behavior such as smoking and drinking. Additionally, studies have found that adolescents are not well educated about the alcohol content in certain drinks and the effects of over-consumption. Teenagers may also be confused because they see their parents and other adults consuming alcohol and feel, therefore, that they too should be able to drink as their parents do (Hechinger 110). The teens in the film exhibit characteristics of troubled youth, in that they have low self-esteem and a functional deficit in the decision-making process. Therefore, in an attempt to be socially accepted and raise their self-esteem, teens may make the poor decision to drink and drink irresponsibly when they do.

Violence

At one point in the movie, a group of loitering adolescents exhibit violent behavior when they brutally attack a man in the park. There are numerous elements that

could potentially influence the psychosocial development of these deviant youths and result in violent tendencies. Research has shown that individuals prone to violence may be hyperactive and exhibit aggressive behavior (Hawkins et al. 2). Telly, who instigates the physical conflict, exhibits an aggressive nature and also demonstrates some hyperactive qualities (his rapid style of speech, his quick movements, etc.). In the scene where Telly and Casper cause a disturbance in a neighborhood market in order to steal alcohol, they demonstrate the fact that many adolescents who behave violently may be inclined to participate in other criminal acts (such as robbery) (Chaiken 5). External factors such as parental criminality, child maltreatment, delinquent siblings, poverty, and community disorganization can also affect an individual's psyche and cause one to behave violently (Hawkins et al. 3). If parents express an attitude that does not denounce violence, it is more likely that children will come to see violence as acceprable (Hawkins et al. 4). As mentioned previously, these adolescents did not live in an affluent suburb; the poverty by which they were surrounded could have created the strain that led to violent behavior. A connection has also been found between seriously delinquent males and their alcohol and drug use — males who committed crimes such as robbery, assault, and drug dealing were more likely to use drugs and alcohol (Chaiken 6). Therefore, the social factors that contribute to psychosocial development in adolescents are interrelated and do not operate independently of one another.

Lack of Parental Involvement

As the film progresses, and the activities of the characters become more and more outrageous, it becomes evident that there is minimal parental involvement in their lives. Throughout the entire film, only one parent is seen, Telly's mother. The family's apartment is worn and unkempt, and the mother is breast-feeding a baby while smoking a cigarette. This behavior indicates that the mother is neglecting her child's best interests (by smoking) and at the same time neglecting Telly by ignoring his actions. Nothing is known of the parents of the other characters in the film, but it is possible that the delinquent and inappropriate behaviors of the adolescents could be caused by child abuse. Research has shown that "abused children exhibit high degrees of antisocial and delinquent behavior in adolescence" (Bavolek 2). It appears that many of the children in the film are neglected by their parents in the sense that they are able to roam the city freely and do not need to report their location. If children are not provided with a nurturing environment, they may have low self-esteem, a common characteristic of troubled youth (Bavolek 3). For example, after Jenny discovers that she has tested positive for the HIV virus, she attempts to call home from a pay phone to speak with her mother, but her mother is unavailable. Perhaps this was a recurring situation in Jenny's life, which could then contribute to her insecurities and partying lifestyle. Research has also shown that the "daughters of mothers who show little affection but set strict limits are more likely to engage in early sex" (Hechinger 92). This is an example of rebellion, and adolescents may be sexually

active at an earlier age than they intended in order to gain attention from their parents. Poor parenting also impacts adolescents' psychosocial development because it has been proven that individuals tend to mimic the parenting patterns they observed as children (Bavolek 2). The lack of adult presence contributes to the careless attitude conveyed by the characters in the movie.

Influence of Advertising

It is common for adolescents to be insecure about their physical appearance. Many times, doubts about their appearance (especially related to how they compare to other adolescents) result from images that appear in advertising. Boys are faced with images of well-toned males in underwear advertisements and even incredibly (and unrealistically) fit action figures (Hall 34). Females are portrayed unrealistically and tend to be objectified in advertising. According to Dr. Jean Kilbourne, this objectification is apparent when one aspect of the body is highlighted in an advertisement – the entire person is not considered, just a beautiful aspect of her physical appearance. Females in advertising also have a flawless appearance, often achieved by airbrushing and computer modification. Nonetheless, the advertisements appear to suggest that women should strive to appear as perfect as possible (Kilbourne). This social message can be very confusing for adolescents who may not have yet mastered a balance between what is reality and what is unattainable. Dr. Kilbourne also states that objectification may contribute to increased violence against women, as they are portrayed as "things" which are more easily abused than people. Although the movie *Kids* does not show domestic violence acts against women, there are indications that the adolescents do not respect one another and do not shy from using demeaning comments when discussing one another's physical attributes. This is seen in the swimming pool, where the boys and girls critique and discuss their appearances as though they were objects and not connected to a person. Telly also demeans women by the way in which he discusses his sexual conquests and uses foul language to describe the acts and the females. When Casper rapes Jenny near the end of the movie, there is an incredibly inhuman quality about the scene. Jenny is unconscious and appears to be a lifeless doll rather than a person. In Casper's drunken state, he is more likely to view Jenny as a "thing" he can use and does not consider the consequences of his actions. The casual and free approach used in the movie to comment frankly and inappropriately on an individual's appearance is not healthy for an adolescent's fragile self-esteem, and advertisements that imply that physical appearances are essential for acceptance are not a positive influence on the minds of teenagers.

Peer Relations

Another social force that strongly impacts the psychosocial development of adolescents is the influence of peers. This is evident in the movie, for there are two clearly distinguishable groups: the older adolescents, who are the leaders, and the younger adolescents, who observe the activities of the wild bunch. This exemplifies

multiple aspects of Sutherland and Cressey's Theory of Criminal Behavior. Sutherland and Cressey state that "criminal behavior is learned" and "in interaction with other persons in a process of communication," (which may also include gestures), and "the learning of criminal behavior occurs within intimate personal groups"(184). The younger adolescents, who are already smokers, may begin to engage in criminal and violent activities after observing the behavior of their older "role models." This is also in keeping with Bandura's Social Learning Theory, which states that individuals with low self-esteem (as these adolescents exhibit) observe others of a similar age and status and then adopt their behaviors if there are not numerous negative consequences. Another aspect of peer influence is seen in lower socioeconomic classes where young males learn the "male role" from their peers because of the lack of a father figure in their lives (Chesney-Lind and Sheldon 85). This may potentially result in an exaggerated male persona (Chesney-Lind and Sheldon 85), such as what is demonstrated by Telly, who attempts to be masculine by beginning altercations and bragging of his sexual conquest to friends. According to Erickson's Theory of Psychosocial Development, between the ages of 11 and 18, the most important relationships are with peers. Therefore, it is not abnormal that adolescents would want to observe and mimic the behavior of their friends in an attempt to be accepted. At this age, individuals are attempting to establish an identity that is separate from that of their parents, and adolescents tend to adopt the behavior of those in their peer group. This idea is supported by the scenes in *Kids* where the characters, broken into their respective gender groups, have extended discussions about their sexual activity, and it is revealed that many had similar opinions and experiences. This portrayal supports findings that: "Virgins are likely to be friends with other virgins, but if one member of the circle becomes sexually active, the others may either break the ties of friendship or follow the 'sophisticated example'" (Hechinger 91). In this case, all of the friends appear to have similar sexual experiences. Research has shown that "females may be more dependent upon others for development of personal identity" (Compas and Wagner 72). Perhaps this is why Telly is able to persuade multiple adolescent females to sleep with him — having sexual intercourse provided validation for the girls' fragile self-esteems and would provide them with a stronger idea of their individual personalities.

Sexual Behavior

The sexual behavior of the adolescents in *Kids* provides further evidence of the social forces that influence the psychosocial development of adolescents. Statistics show that more and more adolescents are sexually active [3], and at a younger age. At the same time, the number of adolescents with STDs is also increasing (a situation faced by the character Jenny). This continues to be a problem among teens because they are uneducated about the risks of unprotected sex and do not know where to go for help when the need does arise. It is interesting to note that, according to a survey by the American Health Association, over 70 percent of adolescents do not receive

care for their disease because they do not want friends to know of their condition. However, the number of adolescents who say they do not seek treatment because they do not want their parents to be aware of the situation is slightly less than 60 percent (Hechinger 75). This reflects the tendency of adolescents to place more value on the opinions of their peers rather than their parents. Additionally, peer influences may encourage adolescents to engage in sexual activity if they feel that their friends are sexually active. Reputation within a peer group can also influence how adolescents handle sexual relations; a teenager may feel shy about asking their partner about protection, because it would imply a lack of trust and promiscuity (Hechinger 98). A casual approach to sex is shown in the film by the character Telly, who engages in sexual intercourse with multiple partners in one day. He is also a carrier of the HIV virus but most likely does not receive care out of ignorance of his situation.

Conclusion

The film *Kids* gives "a day in the life of" perspective of the difficulties encountered by urban dwelling teenagers on a daily basis. It would be extremely interesting to have a case study background of Telly, Jenny, Casper, and Darcy to assess and compare how their past experiences have shaped their behavior to this point and to investigate what factors are the most influential in the psychosocial development of adolescents. Research reports have found that many teenagers engage in risky behavior because they are unaware of the risks and consequences involved in doing so. In writing, the solution to this problem is not difficult - better education about substance abuse, practicing safe sex, and violence prevention would hopefully reduce adolescents' tendency to engage in dangerous behavior. In turn, it could be anticipated that the psychosocial development of adolescents would be affected because of newly acquired understandings about safe practices. Without a doubt, all of the social forces have interrelated causes, and if one cause could be properly avoided, it is likely that others would be as well. *Kids* is an extremely shocking depiction of the lives of disadvantaged adolescents in an urban environment, but the exaggerated and extended portrayal of these teenagers is an excellent artistic effort to illustrate and draw attention to the dilemmas faced by a portion of the population of American youth.

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1   According to the authors of the study, a stressful event "was considered
    interpersonal in nature if either another person was involved in the stressful
    encounter, or if the event occurred in the life of another person in the
    individual's social network" (Compas and Wagner 79). Stressful events may
    include trouble with family, peers, teachers, etc.

2   In a survey of adolescents, 41 percent claimed that they drink when
    bothered by something (Hechinger 115).

3   "One fourth of fifteen year old girls, and one third of fifteen year old boys
    have had sexual intercourse" (Hechinger 72)

Content With Style: Gertrude Stein and Tori Amos

By Amy Burchard

An idea was proposed to me in conversation; "Is it smarter to be able to solve differential equations in your head, or to easily solve them with a calculator, assuming both methods will get the same answer?" If Gertrude Stein can be said to choose the more intellectual approach, Tori Amos is standing next to her, punching away at her calculator. In their writing, the two women achieve similar results, which stem from the need of women to break linguistic convention through experimental writing. It is important to look at the methods of the experiments, in this instance, the meticulously thoughtful approach of Gertrude Stein, as opposed to Tori Amos's perhaps "low brow" approach. But Amos's writing, however unrefined, may be wildly more accessible than Stein's, and thus serves as the missing link between Stein's writing and convention.

"Act so that there is no use in a centre." -Stein, "Rooms," *Tender Buttons*

Gertrude Stein's writing, particularly her "lively words," is extremely difficult to categorize or to make generalizations about. More accurately, this task is impossible. Her writing is taxing and often frustrating to read; yet, there can be much pleasure attained from the reading. She challenges us to read unconventionally, to "be in" the experience without being in control of the experience (Berry, 18). This means resisting tendencies of sense making, especially when sense-making attempts to focus Stein's words into a central idea. For the most part, there is no plot or story in Stein; she tells the story of style and language.

"A cushion has that cover. Supposing you do not like to change, supposing it is very clean that there is no change in appearance, supposing that there is regularity and a costume is that any the worse than an oyster and an exchange." Later on: "What is the sash like. The sash is not like anything mustard it is not like a same thing that has stripes, it is not even more hurt than that, it has a little top." -Excerpted from "Substance in a Cushion," *Tender Buttons* (10-11)

First, I would like to note that I have taken sections from the middle and end of the piece, and that that fact is irrelevant. Though it seems the two sections could not possibly have come from the same piece, they have; furthermore, the words between

the two sections do not help them come together in a way that makes sense. This is the beauty of Stein. I can open up *Tender Buttons* to any page and plunge in because there is no conventional order. Much like Stein says in *What Are Masterpieces* that (traditionally) writing must "use beginning and ending to become existing," Stein must use a book for her writing to exist (Gray 51). The form "book" is only a vehicle through which her writing exists; it is in fact a disservice to her writing that it is put into a book because with "book" comes certain expectations. Marianne DeKoven articulates a similar idea: "All the syntactical structures of the [early 'lively words'] style are logical, expository, almost argumentative: the grammatical sign of exactly the kind of patriarchal-symbolic writing which Stein subverts here, and vastly different in tone from whimsical phrases such as 'move in the shoe.' These logical structures work to make us expect coherent meaning" (72). Of course, there is no coherent meaning.

Stein does not allow the reader to have expectations. She is unflaggingly unpredictable. In my reading notes, I write, "If we see the word 'picket,' the next word is likely 'fence.' We probably read f----. This can't happen in reading Stein." It is precisely this kind of automatic association that she violently avoids and attempts to disrupt, as it seems that to her, all words have been made cliché. When on a lecture tour, Stein was asked about "A rose is a rose is a rose is a rose." Her reply is rather lengthy, but in essence she says words have been used and used and are mostly used up, dried up. There is a need to breathe some life back into them, which she believes she's done with "rose." She says, "I think that in that line the rose is red for the first time in English poetry for a hundred years" (Gray 56-57). As this is a transcript of a lecture, I would even argue that she might have said, "the rose is *read* for the first time..." It is Stein speaking; she probably said both red and read. In my own experience, it was read. For me, "A rose is a rose" reads very fast, but I come to a screeching halt as I move into "is a rose is a rose." Though I can see the same pattern of words, there must be a reason for it, so I slow down and pay attention, which is what Stein wants.

Nancy Gray writes, "Stein paid attention. Her interaction with words made a process, an endless sensitivity to movement [...] But paying attention is movement, and without movement there is no life. At her most attentive, Stein made what she called her 'lively words.'" (39). If one reads picket f----, s/he is not paying attention, and if 'fence' is the word written, attention is not needed. It is probably more common than we realize, this skimming over of typically adjacent words. After the toil of writing a book, an author cannot be sure the words are really even read. It is this Stein prevents, as she forces the reader to pay close attention; there can be no skimming, because she has laboriously disassociated groups of words that usually collaborate to make meaning. (Ironically, they lose meaning because of overuse and over-association.)

DeKoven reports on Stein's concern with word choice, "As Stein says, in praise of Elizabethan writing, 'it was the specific word next to the specific word next it chosen

to be next it that was the important thing' ('What is English Literature,' 31). It is in the jostling of word against word, just as much as in the simple vibrance of the words themselves, that this style is 'lively'" (69). The words themselves *are* somehow vibrant, though extremely common. How is it that a word like "cushion" can come alive?

Play word association. The word is "cushion." We think sitting, couch, chair, maybe the flowered pattern of the upholstery on our own couch cushions; all of these associations are obvious and endlessly boring. In writing, we would only be able to write "couch cushion" or "sat on a cushion," and the word is lost, as it calls no attention to itself. But if we go another step in the word association, starting with "sitting," for example, we might think standing, baby-sitting, lap, and sitting duck. Now we could write "ducky cushion" or "baby cushion baby." While I'm certain Stein had some kind of method for creating "lively words," it was likely more sophisticated than this. As well, I am sure she would find fault with my examples, as she does with her own early "lively words." In *A Transatlantic Interview 1946*, about "A Piece of Coffee," she says, "'Dirty is yellow.' Dirty has an association and is a word that I would not use now. I would not use words that have definite associations." (26). Movement in her "lively words" relies heavily on the multiplicity of the words used, which ensures meaning cannot be pinned down to fix them firmly in place. It is then that words would become the type that can be skimmed.

In the same interview, Stein quotes "a great teacher, William James. He said, 'Never reject anything.'" (34). This is a quote that many critics, Gray for example, seem to attribute to Stein herself, as they claim that "she rejects nothing" (55). But earlier in the interview, doesn't Stein reject the word dirty? Are not the words with definite associations the ones that need rescuing? After some thought, I think Stein meant simply that she would not use the word dirty with the word yellow, not that she would not use the word dirty at all. Maybe "Dirty is blue" is a better choice.

At first glance, what Stein appears to be doing in *Tender Buttons* is redefining "objects," for instance, "Eye Glasses." The entry reads, "A color in shaving, a saloon is well placed in the centre of an alley" (21). None of these words seem to have any tie to eye glasses, and so the reader wonders what it is that she is doing, if not describing. "[…] Neither listing nor a title (condensation) joined to a prose passage (explanation) makes a description. Stein most effectively undercuts the descriptive mode by using structures associated with description, yet disrupting their functioning through lexical illogicalities and gaps" (Murphy 144). Stein's "illogicality" in her descriptions does not in fact describe the title object at all. (Here we see another way that Stein disallows the form "book," in her play with format such that it relates to subdivisions within books.)

In description, the goal is to further the meaning of the thing described. "[Stein] attacked, as itself a convention, the reality of meaning-content itself" (Jackson 246). This seems accurate, that she did not attack meaning-content, but its reality. What she did in her "descriptions" furthered the meaning of what was described in show-

ing that the meaning did not have to be fixed. It seems important to look into the multiple meanings within the descriptions, not as an attempt to solve them, but to hear Stein. Marguerite Murphy protests, "But the often riddle-like quality of Stein's prose implies that several meanings are there, and we do Stein an injustice if we ignore what she has to say, or deny that she has anything to say" (139). As responsible readers, we should not silence Stein, but again, "be in" the text without trying to solve it. It seems we need to be able to read at several paces (simultaneously)—fast, to experience the jouissance coming from the word choice and combination, slow, to see the multiplicity of meaning, and medium, to prevent us from focusing entirely on one or the other.

It can't be denied that it is difficult to read Stein. She is quite inaccessible to most, whether she is thought intimidating or wrong. "Her work appears to have a certain amount of real virtue, but to understand or apprehend that virtue a reader would have to study Miss Stein's methods for years, and intimately" (Sitwell 45). This is my feeling; I am especially out of line for then writing about her writing after only being introduced to her a few months ago. But even Stein scholars seem reluctant to write about her writing. Nancy Gray states, "Writing about what Stein wrote, then, seems always somehow to do it a disservice" (40). Because Stein has such a streamlined way of choosing words to put together, and it cannot be completely understood, she cannot be written about in a way that would completely meet her standards. So her writing remains inaccessible to a degree, even for those who recognize there is value in it.

There are many who do not feel this admiration for her, and would criticize her work, labeling it as nonsense and simply wrong. "T.S. Eliot has said of Miss Stein's work that 'it is not improving, it is not amusing, it is not interesting, it is not good for one's mind'" (Riding 156). But it is all of these things, if one reads with openness. This view does not so much criticize her for resisting convention, it seems to claim that the "conventions" she works against are not convention, but the way things are, need to be, ought to be—and should not be messed with! Furthermore, Riding says, "Tradition [...] is unity, and contemporary criticism is busy saying this; but contemporary poetry is not unity because it is busy proving how distressing the absence of unity is [...]" (182). Distressing. The absence of tradition is distressing. I would love to dismiss this type of reader as lacking in imagination, but there is more to it than that. They probably feel that they've had a carpet pulled out from under them, and there is no floor underneath, but chocolate pudding or the color red. "But there should be a floor there," they say, as they put the carpet back. This is the same kind of rejection that happens with Stein's writing; instead of trying it out, going with it, "being in" it, it is not considered an option because it is violates their sense of what "is." Stein is inaccessible to these readers, because they are beyond intimidated, and are *afraid*. They like words to have the same meaningless meaning as always because it makes sense that way and there is safety in it.

"It's so easy to create SoundBits. It's really hard to create beauty."
–Tori Amos, www.stuff.toC

Tori Amos's writing is quite beautiful throughout, and much of this beauty comes from wordplay, such as the phrase "sad blue skies," from the song "Blue Skies" (www.stuff.toB). In "Little Earthquakes," Amos writes, "Good year for hunters/and Christmas parties/and I hate/and I hate/and I hate/and I hate elevator music/The way we fight/The way I'm left here silent." Though at a lower intensity, and with already apparent differences (especially where content is concerned), Amos writes in ways that are reminiscent of Stein. Amos also feels the idea of Stein's "lively words," as she says, "I think it's fantastic when my voice helps [the songs] find their own. Their personality is still asleep, and I feel like a princess kissing them awake" (www.stuff.toA).

"Sad blue skies" is a neat little phrase with a Wheel of Fortune "Before and After" quality. The correlation between sad and blue is clear, along with the familiar notion of blue skies. When these two common associations (sad=blue, blue skies) are put together, as a play on "blue," an interesting contrast is revealed. Amos often plays with pat phrases like "blue skies," thus calling attention to them; often she disrupts their meaning, and here, shows how funny it is to assign "blue" to contradictory meanings.

The lines from "Little Earthquakes" are also playful, as the lines can be assembled in several ways. Is may be a "good year for hunters and Christmas parties and 'I hate,'" which would make "I hate" a noun. Note that "and I hate" appears four times, and only once is assigned to something (elevator music). All four could be leading up to "elevator music," if it is especially offensive to the speaker. Or a couple could belong to "The way we fight/The way I'm left here silent." The point is that there is a multiplicity in her language not completely unlike Stein's. We cannot pin down what she is saying, but we do know there is a story behind it, which would not happen with Stein.

In the song "Wednesday," Amos writes, "Something is with us/I can't put my finger on-is Thumbalina size 10 on a Wednesday." (Amos does not use punctuation, so I have represented the flow of the words as I hear it. On-is is not a mistake, as the two words are so rushed together.) What is most attractive about these lines is the play with finger and thumb, since neither really means the digit itself. "Finger" here is part of one of these pat phrases, and is used figuratively, and "thumb" is represented by the name of a storybook character; yet, they are linked by the shared quality of being digits. Like Stein, she has a concern with word association. But unlike Stein, she uses associated words in close proximity to one another, which is very effective in pointing out that there are many ways that "finger" and "thumb" can exist on their own. Amos shows that the words can exist outside their definition of being digits, and further, that an automatic association between the two words is illogical.

"Life lines and suicide crimes—he found me in a state grabbed my purse and hitched a ride with mrs. jesus 'how you been' I've been cruisin' a good invention but in some ways I don't think it gets any easier *your walking on the water Bit by far my favorite one, But now it seems we're drowning in a drop of water Love and even as I'm climbing up the stairs I know there's Heaven there and then Empty arms that comes with the Morning Star* well, made my bed of cut roses by understanding that the cause it just comes first with my mrs. jesus the Gospel changes meaning if you follow John or Paul and could you ever Let it be the Mary of it all [chorus] well, Life Lines and suicide crimes there's something every day and there's someone always paging my mrs. jesus [chorus] so if you get the Jones at the crossroads the personals are great If you're my way let me love you mrs. jesus"

-Tori Amos, "mrs. jesus," *Scarlet's Walk*

This is a delightful song, and seemed only appropriate to show more than just bits and pieces of Amos's work. Some of the better examples to take from here are: "mrs. jesus," "climbing up the stairs," and "bed of cut roses." There is an obvious multiplicity in "mrs. jesus"—it could be the wife of Jesus, Amos could be making reference to Jesus being a woman, etc. Really there is no answer, but Amos wants us to question the cultural definition of Jesus. This is a particularly bold move since the spiritual beliefs of many people rest on the accepted definition. "Climbing up the stairs," in itself, is not very interesting, but when Amos sings the line, it is more like "and-even as-I'm climb-ing up…the-stairs I-know there's-Heaven-there" and so on. She breaks up the familiar phrase "climbing up the stairs," which calls attention to it. The phrases leading up to "the stairs" are in chunks, there is a pause before "the stairs," then after, the chunks set the pacing again. The "bed of cut roses" has several references, such as rose petals strewn across a bed, and a crown of thorns, both of which have associations in the song. Here again, we see the multiplicity in Amos's words, and again we see the play on the multiplicity as it relates to content and meaning. Accessibility is not such an issue with Amos's writing, simply because it is possible to do a close reading of her work with content as a facilitator.

*   *   *

There is a formula to put Stein and Amos into, which can perhaps best compare the accessibility of their work. DeKoven discusses the model put forth by Noam Chomsky. "Chomsky makes his case for these degrees [conventionally grammatical, 'semi-grammatical,' and ungrammatical] most convincing simply by giving a list of examples of each degree ([DeKoven] reversed the order in which he presents them):

a year ago; perform the task; John plays golf; revolutionary new ideas appear
infrequently; John loves company; sincerity frightens John; what did you do
to the book, bite it?

a grief ago; perform leisure; golf plays John; colorless green ideas sleep
furiously; misery loves company; John frightens sincerity; what did you do to
the book, understand it?

a the ago; perform compel; golf plays aggressive; furiously sleep ideas green
colorless; abundant loves company; John sincerity frightens; what did you do
to the book, justice it?" (10).

Among scholars, it is agreed that Stein's writing is "semi-grammatical," and there-
fore somewhat accessible (but not traceable, as some of Chomsky's examples may
be). In these examples, we can see how the transition from "conventionally gram-
matical" to "semi-grammatical" happens, but this transition is not clear in Stein. Her
method of transition is undetectable. However, Amos practically takes us by the
hand and shows us the steps, much like Chomsky exposes his method of transition.
Because she uses associations that are related to content, it is possible to track what
she is doing.

While Amos may have to bate all to be understandable and attract an audience,
content itself is a concern for her as well; she wants the meaning out there, both for
herself and her audience. I am not trying to say that she is following in Stein's gigan-
tic footsteps, or even making that attempt. What she is doing should be viewed as
filling the space or building a bridge between the "conventionally grammatical" and
"semi-grammatical."

It is evident that the writing of Stein and Amos is worth comparing, as there are
enough similarities, namely defamiliarizing common words and phrases, and play-
ing with multiplicity. The differences lie mainly in the extreme complexity of Stein's
work versus the more easily followed work of Amos and that Amos has *content* with
style, while Stein seems con*tent* with style.

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Alcoholism: Complex in Definition, Diagnosis, and Determinants

By Andrew Bond

Alcoholism affects some 14 million people in the United States alone. Millions more who are not alcoholics themselves are adversely affected by alcoholics in their lives. In fact, 53 percent of American adults report that at least one of their close relatives has a drinking problem (Congress, 4). Despite its prevalence, alcoholism has remained enigmatic because of its complicated nature. The disease is caused by a complex interaction of genetic and environmental factors, making it difficult to define and to diagnose. Alcohol epitomizes a societal double-edged sword in that it provides a "high" and, thus an escape from the tensions of life but at the same time it exacts a heavy toll from those unable to consume in moderation. The unrestrained consumption of alcohol that is associated with alcoholism and alcohol abuse can lead to health complications, accidents, family problems, job loss, and even death. The recent revolution in genetics has shed new light on alcoholism, but has also revealed the general lack of knowledge of this intricate disease.

Alcoholic Society

According to historian Gregory A. Austin, "The use of alcohol is as old as civilization itself, as are concerns over alcohol abuse (Austin, xiii)." The first recorded evidence of alcoholic beverage production dates back approximately five millennia. This evidence exists in Sumerian documents which cite the production of alcoholic beverages occurring in approximately 3000 B.C. (Austin, 3). The first alcoholic beverages were beer and wine, as hard liquor was not common until the sixteenth century when the distillation process was mastered. What was the purpose of alcohol consumption some 5000 years ago? Some historians have noted that beer and wine were consumed as beverages because they were a safer alternative to the unhealthy water supplies that persisted in many nations until relatively recently. Author Matt Ridley asserts that the wealthy Europeans drank only wine, beer, coffee, and tea until the eighteenth century as it was dangerous to consume water in those times (Ridley, 192). Throughout history there has also been the perception that alcohol has medicinal benefits. It is important to note that the widespread use of pharmaceuticals is a

relatively recent phenomenon and that, for several thousand years, alcohol was an important anesthetic for the pains of life (Austin, xvi).

Nonetheless, the widespread availability of potable water and modern pharmaceuticals has not phased out the consumption of alcohol. Thus, while alcohol may have served as a safe alternative to drinking water long ago, its lastingness for many millennia stems from its ability to produce a "high" for the drinker. Alcohol facilitates relaxation in the drinker and offers a temporary refuge from day-to-day concerns. The ability of alcohol to "take the edge off" and reduce tension has resulted in its designation as a "social lubricant." The ancient Roman expression "*in vino veritas*" meaning "in wine, there is truth," indicates that the Romans clearly understood the potent inhibition-reducing powers of alcohol.

Alcohol, like cocaine or heroin, is a drug. Even so, many cultures do not regard alcohol a drug because it was incorporated into daily life so long ago. According to Ewing and Rouse, "Only the lengthy acquaintanceship of man and alcohol and the integration of alcohol into social and cultural customs prevent this substance from being placed on some dangerous drug list" (Ewing and Rouse, 17). It is important to recognize that alcohol is a poison that is capable of causing bodily harm and even death when ingested is sufficient quantities.

Alcoholism Defined?

Alcoholism remains a difficult disease to define because it is a somewhat subjective condition. Compare alcoholism to another disease, for example, strep throat. A medical practitioner can swab the throat of a person suspected of having strep throat to collect secretions. Those secretions can subsequently be cultured in a laboratory to test for the presence of streptococcal bacteria. If there are streptococcal bacteria present, then the person is diagnosed as having strep throat. Of course, not all diseases can be diagnosed so easily and conclusively, but alcoholism differs because it cannot be linked to a pathogenic microbe, virus, or the uncontrolled growth of a cancerous cell. Furthermore, it is interesting to consider this question: can a person be an alcoholic in the absence of alcohol? It has been proven that alcoholism is the result of complex genetic and environmental factors. Is a genetic predisposition to alcoholism sufficient to qualify a person as an alcoholic? The National Institute on Alcohol Abuse and Alcoholism (NIAAA), the authority on alcoholism in the United Sates, states that there are four major symptoms which characterize alcoholism:

1. **Craving** – A strong need, or urge, to drink
2. **Loss of control** – Not being able to stop drinking once drinking has begun
3. **Physical dependence** – Withdrawal symptoms, such as nausea, sweating, shakiness, and anxiety after stopping drinking
4. **Tolerance** – The need to drink greater amounts of alcohol to get "high"

The NIAAA defines alcoholism solely in terms of a person's interactions with alcohol, thereby disregarding the genetic factors that influence alcoholism. Thus, according to the NIAAA, a person cannot be an alcoholic in the absence of alcohol. The narrowness of this definition is not a reflection of shortsightedness but an indication that the genetics of alcoholism remains largely a mystery at this time. Nevertheless, these criteria for diagnosing alcoholism are not universally accepted. Indeed, there are numerous other definitions of alcoholism and these alternative definitions reflect cultural perceptions towards alcohol consumption. The task of defining alcoholism is further complicated by the notion of alcohol abuse. A person who abuses alcohol experiences problems common to alcoholics but that person does not have a dependency on alcohol. In practice, however, this distinction between an alcoholic and an alcohol abuser can be difficult to distinguish.

Can science help?

The uncertainty in defining and diagnosing alcoholism could be eliminated if there was a test that could diagnose suspected alcoholics. Recent scientific advances have led to more quantitative methods that can sometimes be useful for inferring alcoholism. Blood can be tested for gamma-glutamyltransferase, an enzyme that is present in elevated levels in the case of liver injury (Congress, 432). This test, however, has not been proven accurate enough for use in a clinical setting and it is not understood why heavy drinking increases the level of gamma-glutamyltransferase. Another test measures the level of carbohydrate-deficient transfetrin (CDT) in the bloodstream. A person who consumes more than five drinks per day for two to three weeks generally shows elevated levels of CDT in the bloodstream and thus, the test can be useful for detecting the long-term drinking patterns that are common to alcoholics. It is still not clear exactly why CDT is present in higher levels in alcoholics but there is speculation that ethanol and/or acetaldehyde (a product of ethanol metabolism) interferes with anabolic pathways resulting in elevated CDT levels (Musshoff, 463). This test also has the serious drawback in that it cannot detect alcoholism in women, those with liver disease, and binge drinkers (Congress, 432). The absence of a reliable laboratory test means that most diagnoses are made by health care professionals using tests and questionnaires.

Genetics of Alcoholism

People have long suspected that genetics influences alcoholism. Certain populations, such as East Asians and Native Americans, have traditionally been known to have problems dealing with alcohol consumption. The higher frequency of alcoholism in certain families was recognized long before there was an understanding of genes, DNA, and patterns of inheritance. The long-standing speculation that alcoholism is a heritable disease has been confirmed through advances in genetics research. This does not mean that scientists have located the "alcoholism gene" — alcoholism is a complex disease that is the consequence of many different genetic

and environmental factors. Early research was critical in establishing that there is, indeed, a genetic component of alcoholism. More advanced research is helping to pinpoint specific genes that may contribute to this multifaceted disease.

Establishing the Link

The most useful source of general information for understanding the genetics of alcoholism has come from twin studies. Twin studies are particularly practical for determining the overall effect of genetics on alcoholism although they yield no information on specific genes that influence the disease. The heritability of alcoholism is calculated through comparisons of monozygotic twins (identical) and dizygotic twins (fraternal) because monozygotic twins are genetically identical (at least theoretically) whereas dizygotic twins are only fifty percent identical (Congress, 169). Researchers examine the prevalence of alcoholism in monozygotic twins and compare it to the prevalence of alcoholism in dizygotic twins. Early twin studies estimated the genetic component of alcoholism to be approximately fifty percent in men but significantly lower in women (Congress, 170). This inability of early twin studies to establish a genetic link to alcoholism in women was likely due to insufficient samples of women in early studies. Since 1992, several studies with larger samples sizes have indicated that the level of heritability in men and women is approximately equal and that there is no evidence of genetic factors operating in only one sex (Congress, 170). Despite the prevalence of twin studies, there remains no agreed-upon level of genetic influence in alcoholism. The NIAAA reports that the range of heritability for alcoholism is between forty and sixty percent (Gordis, 2).

Gene Hunting

In 1989, the Collaborative Studies on Genetics of Alcoholism (COGA), funded by the NIAAA, set out to obtain more quantitative information by determining the actual genes responsible for alcoholism. The research effort was expected to discover a few genes responsible for alcoholism but early research indicated that the search would not be so easy. According to Robert Karp, PhD, the program director for genetics at NIAAA, "The end stage of alcoholism looks fairly similar, but there are many different ways to get there, so there are probably many different genetic causes (Elliot, 1)." Thus, it has been difficult for researchers to pinpoint specific genetic causes of this complex disease. Linkage studies have yielded some information about the location of genes that are involved in alcoholism. In linkage studies, researchers monitor genetic markers throughout the entire genome to determine how these markers are inherited in relation to the inheritance of alcoholism. Thus, a marker that is close to a gene that affects alcoholism is likely to be inherited along with the disease more often than is statistically probable. Linkage studies have allowed researchers to recognize areas of on chromosomes that are likely to contain genes that are involved in alcoholism.

A COGA-sponsored study in 1998 determined that there were likely to be genes influencing alcoholism on chromosomes one and seven and possibly a gene on chromosome two (Congress, 174). However, this sample was limited in that it consisted of 987 individuals who were mostly Caucasian-Americans. Another study, conducted by the NIAAA, utilized 152 participants from a Southwestern American Indian tribe. This study found evidence for genetic susceptibility to alcoholism on chromosome eleven (Congress, 174). The fact that these two studies discovered different regions of genetic susceptibility is evidence of complexity of the disease. While it might appear surprising that only a few chromosomal regions were cited as perspective areas of heritability for this genetically complex disease, each of these small chromosomal areas contain hundreds of genes, all of which could be involved in alcoholism (Congress, 174). Additionally, it is probable that new regions of genetic influence will be discovered if further linkage studies are conducted on larger populations which contain more ethnic (and genetic) diversity.

Alternate Starting Point

Researchers have shed further light on the genetics of alcoholism by identifying the enzymes responsible for ethanol metabolism and subsequently locating the genes responsible for those enzymes. The major enzymes in alcohol metabolism are alcohol dehydrogenase (ADH) and aldehyde dehydrogenase (ALDH). Alcohol dehydrogenase catalyzes the reaction of ethanol to acetaldehyde. The aldehyde dehydrogenase then converts acetaldehyde to acetate. Researchers noticed that certain groups of people, particularly East Asians, have difficulty consuming alcoholic beverages so they decided to investigate the ADH and ALDH enzymes in these groups. These studies suggested that certain alleles of the ADH and ALDH genes that are prevalent in the East Asian populations may actually protect against alcoholism. What is the mechanism for this protection?

The ADH2*2 and ADH3* variants of the ADH gene encode a high-activity alcohol dehydrogenase enzyme (McKusick). It appears that it is the high activity of these ADH alleles that protects against alcoholism. When ethanol is ingested, it is quickly converted to acetaldehyde. The enzymes encoded for by ADH2*2 and ADH3* catalyze the conversion of ethanol to acetaldehyde at an unusually high rate, creating an accumulation of this acetaldehyde intermediate. Acetaldehyde is toxic and its accumulation creates unpleasant effects such as such as dizziness and nausea. The story of the ALDH2*2 allele is different than that of the ADH2*2 and ADH3* alleles. The ALDH2*2 allele codes for a low-activity version of the aldehyde dehydrogenase enzyme which converts acetaldehyde to acetate at an abnormally slow rate (McKusick). The reduced-capacity of the enzyme to convert acetaldehyde to acetate results in a buildup of acetaldehyde, leading to the unpleasant effects mentioned above. Thus, phenotypes that contain any one of the three aforementioned alleles experience an accumulation of acetaldehyde that makes even moderate alcohol consumption unpleasant.

These alleles make the consumption of alcohol unpleasant and this prevents the individual from consuming large quantities of alcohol. Not surprisingly, individuals with these genotypes do not become alcoholics and these alleles effectively afford protection from the disease of alcoholism. It appears that these protective genes would provide a selective advantage against alcoholism. However, some might argue that these genes are not advantageous. Alcohol is widely consumed for its calming and stress-relieving properties and person who is unable to consume alcohol cannot enjoy these effects of alcohol. It is difficult to decide where the advantage really stands. Do the soothing effects of alcohol outweigh the risks of alcoholism? The answer to that question determines the selective value of ADH and ALDH alleles.

Looking Forward

The consumption of alcoholic beverages will not end anytime in the near future. Previous attempts by authorities to outlaw drinking (i.e., Prohibition) were largely unsuccessful and hugely unpopular. At the same time, the dangers of drinking have been well-understood for thousands of years and this understanding has not curtailed consumption. Therefore, it seems unlikely that any further discoveries will bring a halt to drinking. The public has been showered with hundreds of studies documenting the extreme dangers of smoking cigarettes, yet significant numbers of people choose to begin smoking every single day, indicating that general education is not effective in curbing dangerous habits. In the future, however, scientist may be able to identify complex combinations of genes that lead to increased susceptibility to alcoholism. Genetic testing could then be employed to determine an individual's risk of becoming an alcoholic. Ideally, the availability of this information would compel individuals at risk to avoid alcohol consumption. The current reality, however, is that alcoholism remains a mystery and, while there has been recent progress in researching this disease, much remains to be done. The completion of the sequencing of the entire human genome has laid the groundwork for major advances in understanding the genetics of alcoholism. It appears probable that much will be learned about alcoholism in the coming years. Thus, the major issue will shift from obtaining information about alcoholism to applying this information to the prevention and treatment of this disease.

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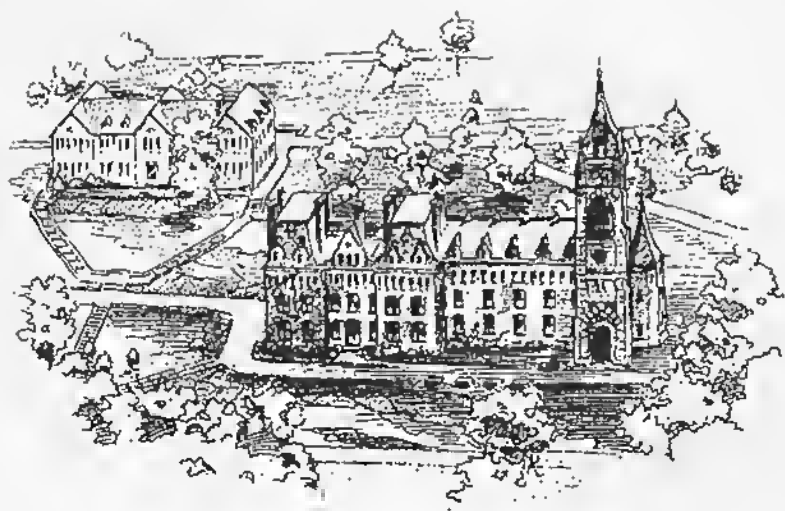
American Culture's Fascination with Buddhism

By Leili Moghari

America has an eccentric attitude toward Buddhism; America distorts the actual principles and virtues in order to make it more palatable to the culture. Buddhism has been thrust into the forefront of American popular culture through the media and merchandisers. Buddhist principles have undergone a metamorphosis in order to mesh into American culture. Bookstores are filled with volumes on "Zen and the art of" this or that, Hollywood makes movies on the Dalai Lama, and TIME magazine runs cover stories on America's fascination with Buddhism. Symbolic Buddhist ideas appear in New Age religions, psychology, medicine, and even sports and business. Traditional Buddhist values are cited in social movements for feminism, peace, ecology, and animal rights. Buddhist temples pop up in unlikely places, from California to the cornfields of Iowa. Students flock to popular Buddhist studies courses in colleges and universities from Smith to Stanford. Americans even have a new facial lotion called "Hydra-Zen," advertised as relieving skin stress, and a snack called "Zen Party Mix."

Clearly the "Zen" in the face cream and snack food has nothing to do with religion, as Buddhists ordinarily understand it. Here, we are dealing with something else. An aura surrounds words like "Buddhism" and "Zen." The feeling of connectedness between Buddhist notions and American values are based on a set of misleading yet powerful associations, such as simplicity, naturalness, peace, and harmony. The pervasiveness of these values extends into the health and food industries, espousing wholesomeness, well-being, and natural goodness. These values even become visible in the aesthetic values of the young urban sushi culture, in forms such as tasteful understatement, sophisticated minimalism, and multicultural cosmopolitanism.

We seem to be dealing not with a religion, but with something that might be called American "secular spirituality," a longing among many (especially the white middle and upper classes) who are still not satisfied with what they have and who want something more (Miller). They have all they can eat, but are still searching for that special flavoring, some "psycho-spice" of self-acceptance, or perhaps, some rare

"inner herb" of guilt-free self-satisfaction. This longing for something more, though in most societies very often associated with religion, seems in our society to be associated with a suspicion of religion. We want something more than institutional religion -something more personal, more private, and more narrowly focused on "me" and how I feel about myself.

Of all the religions in America—and ironically enough for a religion famous for denying the self—Buddhism seems to have been the one best able to tap into this desire for spirituality. It seems to have the ability to transcend its status as a religion and present itself as a free-floating spiritual resource nor tied to a particular institution, community, dogma, or ritual. We can add a dash of Buddhism whenever we need some spiritual flavor. We can market Buddhist cosmetics; we can have bars called "Buddha" and rock bands called "Nirvana;" we can have cartoons about Zen masters and jokes about how many it takes to change a light bulb—all without imagining that we're being sacrilegious or insulting anyone's religion. We can even adopt Buddhist values or practices without converting to the Buddhist religion.

Does this mean, then, that Buddhism is not really a religion analogous to Christianity or Judaism? That it is not an institution with members, but simply an intellectual style, point of view, or set of tastes, like, say, "feminism" or "postmodernism?" If so, what, then, are we suppose to think when we read that there are millions of Buddhists living in America? What about the hundreds of organizations that we find listed in directories of American Buddhist groups? No one seems to know just how many millions of Buddhists there are in America, in part because no one has figured out who "counts" as a Buddhist. Thomas Tweed, a professor of religious studies at the University of North Carolina, suggests that we need to take into account a large number of people who fall into a category he calls "nightstand Buddhists." These are people who read about Buddhism and are attracted to what they read, some of whom may even describe themselves as Buddhist, but who don't belong to any Buddhist organization. We might also call them "Buddhist sympathizers," and we might describe their nightstand reading as "public Buddhism" or "media Buddhism."

But since American culture, character, and tradition work against understanding Buddhism, Americans will interpret it in their own way. The private lives of most Americans are disturbed and distressed in a troubling world, and they seek a remedy to their problems. Tibetan Buddhism is pacifist by design, and strives for harmony with life and nature (Tworkov 25). One can see why Americans desire to pursue Buddhism. Nature is being destroyed by modern industry, but "Buddhism" is ecological, and promotes harmony and love with "all sentient beings" (Tworkov 19). They find in distant beliefs answers to their nearest problems and worries. As described in Tweed's *The American Encounter with Buddhism, 1844–1912*, a sociological study of Americans interested in Buddhism states "[that] the single most significant motive for joining Buddhist groups was the desire to find relief from physical and psychological suffering through practices such as chanting and meditation." In America we have a generation of Americans seeking an Eastern, Buddhist solution to the

problems of their Western, American-civilized psyches and social conditions. In the world's most prosperous nation, with the highest standard of living, with its (originally, but now dissipated) Classical, Judaeo-Christian moral and intellectual foundations, Americans are happy to alter Buddhism into their own versions.

In illustrating the inherent differences between Buddhism and the Buddhism developing in American culture, one must look at specific textual evidence. To make sense out of the various teachings found in the *Dhammapada*, the most well known Buddhist text written in verse, it is helpful to know that the foundation of the religion rests on the idea that one must complete a fourfold process to reach enlightenment. This fourfold progression develops out of three primary and perennial spiritual needs of man: first, the need to achieve welfare and happiness in the present life, in the immediately visible sphere of human relations; second, the need to attain a favorable future life in accordance with a principle that confirms our highest moral intuitions; and third, the need for transcendence, to overcome all the limits imposed upon us by our finitude and temporality and to attain a freedom that is boundless, timeless, and irreversible. Once one has overcome the prior three levels it gives rise to the fourth, which is the ultimate goal of transcendence: enlightenment (Beal introduction).

The first level in the *Dhammapada* addresses how one can be happy with oneself and in his/her relationships with others. The aim at this level is to show us the way to live at peace with ourselves and our fellow human beings, to fulfill our family and social responsibilities, and to remove the conflicts which infect human relationships and bring such immense suffering to the individual, society and the world as a whole.

The first level consists of general ideas and practices. The most general advice the *Dhammapada* gives is to avoid all evil, to cultivate good, and to cleanse one's own mind; this is said to be the counsel of all the Enlightened Ones (v. 183). More specific directives, however, are also given. To abstain from evil we are advised to avoid irritation in deed, word, and thought and to exercise self-control over body, speech, and mind (vv. 231-234). One should adhere scrupulously to the five moral precepts: abstinence from destroying life, stealing, sexual misconduct, lying, and intoxicants (vv. 246-247). The Buddhist should treat all beings with kindness and compassion, live honestly, control his desires, speak the truth, and live a sober upright life. He should fulfill all his duties to parents, immediate family, friends, and recluses.

Already we see Buddhist values are counter to American society. We live in a world of competition and self-inflicted guilt that is reinforced by our surroundings. For example, the media constantly alludes to the fact that we never have enough, or that some "new" product could make our lives better.

In the second level of the *Dhammapada*, the content of the message is basically the same as that of the first level. It consists of the same set of moral injunctions for abstaining from evil and doing good. The difference lies in the viewpoint from which these precepts are issued and the purpose for which they are taken up. At this level, the precepts are prescribed to show us the way to achieve long-range happiness and

freedom from sorrow, not only in the visible sphere of the present life, but also far into the distant future (Beal 40). In the short run, the good may suffer and the evil may prosper. But all willed actions bring their appropriate results: if one acts or speaks with an evil mind, suffering follows just as the wheel follows the foot. If one acts or speaks with a pure mind, happiness follows like a shadow that never departs (vv. 1-2).

Karmic principles within the second level tell the reader that the evil-doer grieves here and hereafter, is tormented by his conscience, and is destined to planes of misery. The doer of good rejoices here and hereafter, enjoys a good conscience, and is destined to realms of bliss (vv. 15- 18). To follow the law of virtue leads upward, to happiness and joy and to higher rebirths; to violate the law leads downwards, to suffering and to lower rebirths. The law is inflexible. Nowhere in the world can the evil-doer escape the result of his evil karma, "neither in the sky nor in mid-ocean nor by entering into mountain clefts" (v. 127). The good person will reap the rewards of his or her good karma in future lives with the same certainty with which a traveler, returning home after a long journey, can expect to be greeted by his family and friends (v. 220).

The teachings on karma and rebirth are essential to the second level, with its practical corollary that we should perform deeds of merit with the aim of obtaining a higher mode of rebirth; all of this illustrates the exhaustive process that one must go through to reach the fourth level. This is one way that Buddhism stresses patience, a virtue all but lost in America's fast-paced culture. Understanding that all conditioned things are intrinsically unsatisfactory and are filled with danger, the mature disciple of Buddhism aspires for deliverance from the ever-repeating round of rebirths. This precept has no place in American culture, and it is for that reason that reincarnation is always perceived as interesting, but not essential to the religion.

The progression then continues to the third level in which the *Dhammapada* sketches a theoretical framework (The Four Noble Truths) for the aspiration for final liberation, and also lays down guidelines pertaining to the practical discipline that can bring this aspiration to fulfillment. The Four Noble Truths, which the *Dhammapada* calls the best of all truths (v. 273) are suffering, the origin of suffering, the cessation of suffering, and the Noble Eightfold Path leading to the cessation of suffering. The four truths all center on the problem of "dukkha" or suffering (Beal 55).

Through the first noble truth, the *Dhammapada* teaches us that dukkha is not to be understood only as experienced pain and sorrow but more widely as the pervasive inadequacy and wretchedness of everything conditioned: "There is no ill like the aggregates of existence; all conditioned things are suffering; conditioned things are the worst suffering" (vv. 202, 278, 203). The second truth points out that the cause of suffering is craving, the yearning for pleasure, possessions and being which drives us through the round of rebirths, bringing along sorrow, anxiety and despair. The *Dhammapada* devotes an entire chapter to the theme of craving, and the message of

this chapter is clear: so long as even the subtlest thread of craving remains in the mind, we are in danger of being swept away by the terrible flood of existence. The third noble truth spells out the goal of the Buddha's teaching—to gain release from suffering and to escape the flood of existence; craving must be destroyed, down to its subtlest depths. The fourth noble truth prescribes the means to gain release, through the Noble Eightfold Path.

The *Dhammapada* declares that the Eightfold Path is the only way to deliverance from suffering (v. 274). It says this not as a fixed dogma, but because full release from suffering comes from the purification of wisdom. This path alone, with its stress on right view and the cultivation of insight, leads to fully purified wisdom, to complete understanding of liberating truth. The *Dhammapada* states that those who tread the path will come to know the Four Noble Truths, and having gained this wisdom, they will end all suffering. The image the *Dhammapada* presents is a mythic story; the Buddha assures us that by walking the path we will bewilder Mara, pull out the thorn of lust, and escape from suffering. But he also cautions us about our own responsibility, stressing that we ourselves must make the effort, for the Buddhas only point out the way (vv. 275, 276).

In principle, the practice of the Noble Eightfold Path is open to people in any walk of life, householders as well as monks and nuns. However, application to the development of the path is most feasible for those who have relinquished all worldly concerns in order to devote themselves fully to living the holy life. For conduct to be completely purified, for the mind to be trained in concentration and insight, the adoption of a different lifestyle becomes advisable, particularly one which minimizes distractions and stimulants to craving and orders all activities around the aim of liberation.

One finds the call to the monastic life resounding throughout the text. The entryway to the monastic life is an act of radical renunciation spurred on by the confrontation with suffering, particularly by our recognition of our inevitable mortality. The *Dhammapada* teaches that there is no place in the world where one can escape death, for death is stamped into the very substance of our being (v. 128). The body is a painted mirage in which there is nothing lasting or stable; it is a mass of sores, a nest of disease, which breaks up and ends in death. It is a city built of bones containing within itself decay and death. The foolish are attached to it, but the wise, having seen that the body ends as a corpse, lose all delight in mundane joys (vv. 146-150).

Having recognized the transience and hidden misery of mundane life, the thoughtful Buddhists break the ties of family and social relationships, abandon their homes and sensual pleasures, and enter upon the state of homelessness: "Like swans that abandon the lake, they leave home after home behind... Having gone from home to homelessness, they delight in detachment so difficult to enjoy" (vv. 91, 87). Withdrawn to silent and secluded places, they seek out the company of wise instructors, who point out their faults, who admonish and instruct them and shield them from wrong, and who show them the right path (vv. 76-78, 208). Under their guidance,

the "swans" live by the rules of the monastic order, content with the simplest material requisites, moderate in eating, practicing patience and forbearance, and devoted to meditation (vv. 184-185). Having learned to still the restless waves of thought and to gain one-pointed concentration, they go on to contemplate the rising and falling away of all formations: "The monk who had retired to a solitary abode and calmed the mind, comprehends the Dharma with insight, and there arises in him a delight that transcends all human delights. Whenever he sees with insight the rise and fall of the aggregates, he is full of joy and happiness" (vv. 373, 374).

The Four Noble Truths and the Eightfold Path have spawned many books, lectures, and interest within the American culture as a do-it-yourself religion. Surmising that by following this path, one will be enlightened provides people with a false connection between the texts and results. They act as if Buddhism really is this easy religion that molds perfectly into modern capitalist society. Here we are confronted by American Buddhists who have made vital alterations to Buddhism. They have opted against trying to replicate the monastic system, thereby violating the structure that binds Buddhism. As mentioned earlier, the *Dhammapada* makes it clear that people must renounce what they know and how they live to enter the process of enlightenment. Intense practice is now left to the monks and the "main devotion of lay people is once-a-week temple offerings" (Tweed 15). Mediation and yoga are seen as "direct lines to spirituality, much different then the Sunday worship" (Layman 29). Boorstein notes, "American people do not want to be monks and nuns, they want to practices that transform the heart" (p. 47). The truth is Americans do not want to struggle with the details of the religion, they want results. The attraction to Buddhism lies in that people can read the *Dhammapada*, listen to chants, and feel like they are on the path to enlightenment, but it is illusory. Buddhism is not easy, it asks you to give up everything you know in the unlikely prospect of enlightenment, and this does not fit into the workings of American culture.

The fourth level in the *Dhammapada* does not exist on its own, but rather shows us the fruit of the third level. The third level exposes the path to the highest goal, which is to break free from all bondage and suffering and to win supreme peace. The fourth level is a celebration and acclamation of those who have gained the fruits of the path and won the final goal. One can envision the fourth level composed of someone who is free from anger, is devout, is virtuous, is without craving, and is self-subdued. He has profound knowledge and wisdom, is skilled in discriminating between the right path and the wrong path, and has reached the highest goal. The enlightened are friendly amidst the hostile, peaceful amidst the violent, and unattached amidst the attached.

Buddhism is supposed to be a spiritual journey that lasts longer than life, and if Americans are citing mediation and yoga as reasons to be Buddhists they are missing the point. Layman notes, "Americans have turned to Buddhism to tune out the late 20th century frenzied multi casting. Baby boomers embraced Buddhism as a means of protesting war or widening their minds. To jaded, postmodern, twentysomethings

who suspect that institutions such as family, government, or even reality are insubstantial, it offers assent" (p. 137).

However, even this assent still mobilizes around "Free Tibet" concerts and mass media propaganda that further subverts the religion while making people feel good about themselves. "The modifications that America has decided to make to the Buddhist religion are exactly what true Buddhists are striving to eliminate from their own lives" (Tweed 112). Buddhists are seeking the truth of their existence through serious introspection. Americans should understand more than catch phrases and meditation, because if that is what remains of Buddhism after its enculturation, then Americans have lost the most fundamental aspect of the religion: its core.

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The Childcare Controversy

Tiffany Fowler

"I tend to feel self-conscious and out-of-touch when I describe myself as a stay-at-home mom" (Karen).

"Being a working mom, or a mom that works outside the home sometimes feels like living two lives, being pulled in two directions, being ripped apart. It can be very painful. It is always a balancing act" (Jackie).

"At the worst moments I *seriously* thought of quitting my job" (Heather).

"I love my job. It makes me feel more fulfilled and balanced. I think my time at work makes me a more patient mother" (Gloria).

"I feel as though I have done something good for my child and have given him an excellent head start for school by keeping him in daycare" (Emily).

As someone who has seen the look on a mother's face when she hears the words "pink eye" or followed her beaming gaze as she watches her child sing "Hello Mr. Turkey" along with his or her classmates at Thanksgiving, I know that childcare centers are full of both turmoil and delight. The quotations above are from mothers whose children are entolled in the preschool room at Lehigh University's Childcare Center. They demonstrate the guilt, stress, and anxiety, as well as the confidence and comfort that mothers feel about placing their children in a childcare setting. Approximately 70% percent of children in the United States are currently in some form of childcare, and this number is increasing every year so these women should not feel this alone or conflicted — but they do. They make difficult decisions, everyday, regarding what is best for their children and themselves.

As a participant in the course "Thirty Years of Women at Lehigh," which explored the advances that women have made since their admission to Lehigh three decades ago, I was required to conduct a research study on a topic that was both personally meaningful and dealt with woman's place in society. I chose to research and write on the topic of childcare, the attitudes of mothers towards childcare, and the way that

childcare centers are portrayed in the media. I conducted a survey at the Lehigh University Childcare Center to discover how the mothers who used this center felt about childcare and why mothers who used the center had made the choices that they had. Preliminary conversations revealed that many of them had mixed emotions and felt burdened with guilt and anxiety. I wanted to know the sources of these negative feelings and designed my survey to be objective yet probing.

I distributed the survey to the mothers of the 24 preschoolers in the classroom, eleven of whom responded within my two-week deadline. I requested that only mothers complete my survey and provided the women with the option of keeping their responses anonymous. Most mothers rejected the anonymity option, writing their name and stating they would be willing to be contacted for further information. The mothers at the childcare center have been very cooperative and interested in my project. Many feel that my study addresses an incredibly pertinent, personal, and pressing topic, but also a topic that is controversial and confusing.

Clearly, the mothers who responded to my survey are exceedingly interested in the topic of childcare. As I read their thoughtful and candid responses to my questions, I began to understand why. These women are responsible for making life choices for themselves and their children. For many of them, the desire to return to work had to be weighed against the desire to stay at home. Even women who definitely wanted or needed to work outside the home wondered about the impact that childcare would have on their children. Almost daily, they reconsider and question the decisions they have made and fear the consequences of making a mistake.

It is impossible for modern mothers to remain neutral on the topic of childcare. Regardless of whether or not they choose to or need to work, they must take a position on the "childcare controversy." Either they are "willing to pay others to love their children" or they are "wasting the best years of their life, barefoot and chained to a stove." The stereotypes and biases related to both of these positions are endlessly repeated. Neither position is a comfortable one, and both are surrounded with unnatural amounts of guilt and anxiety.

The two most essential aspects of childcare for these mothers were: illness and socialization. Surrounding these and all issues related to childcare were the societal pressures. Many mothers made references to "having it all" or being expected to "do it all," while acknowledging that these expectations are impossible. These mothers stated that they were doing the best that they could, and many of them are beginning to feel satisfied that their best is good enough; yet they still continued to wonder and question the choices that they have made.

A major source of these mothers' guilt is associated with their children's health. Illness was the *main* cause of anxiety for many of these mothers. In response to the question, "Did you have concerns about placing your child in a child care setting? If so, what were they?" six of the eleven mothers responded that illness was a very big concern and affected their lives. Illnesses contracted at the childcare center are often severe and seem to occur with an alarming frequency. "Illness, first of all,"

stated Gloria as her primary concern. For Dana, illness is a topic that causes her a lot of turmoil: "My main concern is with illness especially since [my son] has been hospitalized four times in three years. The doctors have advised us that he is prone to more illnesses because of more germs in daycare centers." Dana eventually removed her son from the childcare center after he was hospitalized this winter. He re-enrolled in March, when there were not as many contagions being passed around. Heather also removed her son for a period of time because of recurring ailments: "When my son started getting sick at about 8 months (he had lots of ear infections), I reconsidered daycare, and at 17 months we got a nanny for 25-30 hours/week instead."

Research confirms the connection between childcare centers and illness. The findings all agree that, "Children in care, whatever type of care, had much more illness, significantly more illness, than children who weren't in childcare at all" (Swan). According to a study conducted at University of Colorado's Health Sciences Center (UCHSC), the significant increase in illnesses is confirmed by studies conducted by the Centers for Disease Control and Prevention, and the American Academy of Pediatrics: "Children cared for at home will average four infections per year. Those who attend day care average seven infections per year. Greater than 70% of day care children will have seven or more infections resulting in more than sixty days of illness per child per year" ("Environmental Risks").

Sixty days of illness are indeed significant and also significantly more time than most parents can take off from work. Emily stated that she is frequently upset about the ways that some parents handle their problems with sick children and childcare centers:

> It frustrated me to work among people who openly admitted (on a regular
> basis) to sending their child to daycare doped up with Tylenol and other meds
> so that they could buy themselves time at work until the daycare staff
> discovered the child had a fever and called for the child to be taken home. Or,
> they would push the child back into daycare before the child was ready. This
> just promoted the constant cycle of sickness throughout the daycare.

This constant cycle of sickness is impossible to prevent. Even the most sanitary centers cannot prevent young children from passing germs, especially because of the hands-on interaction that they have with their environment and their playmates. The literature that I located did not have any real solutions to this problem either. One Website, Kidsource.com, recommended that centers "use proper prevention such as frequent hand washing by both caregivers and children," but there is no solution that will eradicate germs from childcare centers, and the germs multiply along with the number of students enrolled. Nor did the literature have any solutions for the working parents who have maxed out their vacation and sick days. The mothers in my study felt it was their responsibility to care for their sick children, and the media supported this with statements such as, "The last thing a parent needs

before *she's* even had *her* first cup of coffee is a call at work from a child care provider who says *her* child is sick" ("Illnesses," emphasis added).

Many of these mothers said that, although they were concerned about the number of illnesses their children were contracting now, they were comforted by a belief that their children would be less prone to illness later. Heather confidently stated that she worried about, "illness – but this is a short-term problem and will pay off when he's less sick later on." Emily said that she had received similar advice from her pediatrician:

> I wasn't sure that I wanted to relinquish most of my child's upbringing to strangers. The guilt was compounded after my child became very sick after only four days in the day care. From that time on, he frequently became ill and my pediatricians constantly remarked, "Welcome to the world of daycare." Even so, they assured me that he was building immunities that he would need when he started school, so, in the long run, he would miss less time from school when his attendance would be more critical.

Remarkably, there is not find any evidence to support this woman's views. In fact, I found articles that stated that this sort of study did not exist. In his article, Norman Swan writes, "Some people have suggested, for example, that that might mean that when they go to school, compared to children who've been exposed to fewer children, they might do better because they've got more immunity on board." Anne Reade, a senior researcher at the TVW Institute for Child Health Research, who is currently conducting research on contagions in childcare centers, responded by saying, "We did attempt to get some additional funding to follow up this cohort of children so that we could actually test that our because, again, that is a hypothesis that has not been tested in Australia at all... There has only been one study that I'm aware of which had very small numbers, and was inconclusive" (Swan). Buried in the back pages of the February 15, 2002 issue of The New York Times was a very short article entitled "Day Care Builds Immunity to Colds," which stated little more than what the headline provided: "Those in daycare had almost twice as many colds at age 2 as those cared for at home. But from ages 6 to 11, children who had attended large day care centers as toddlers had about one-third as many colds as those who had stayed at home." This article contained no references to the original study, so it was impossible for me to find out the further information. Based on the article, however, the study seems to be flawed since it does not provide the total number of illnesses suffered by either the toddlers or 6 to 11 year olds, a number that most mothers would find to be a useful benchmark for comparison to their own child's health. Further, this study only considered colds, not the respiratory infections that Anne Reade had stated were most common and most serious.

The contradictory reports from these scientists make it unclear whether childcare jeopardizes a child's health or makes them more resistant to illness in the long run. More research clearly needs to be done on this topic, because "when parents are

required to remain home with their children, cost incurred is measured in billions of dollars due to lost time from work" ("Environmental Risks"). And, apart from financial losses, how is children's health being compromised? The UCHSC article discusses how children who attend childcare are developing "resistant strains of bacteria" as well as resistances to antibiotics. Norman Swan's article states that "asthma also is coming up as more frequent amongst the long daycare children." These topics *need* to be researched and dealt with, and until they are, mothers will continue to worry that their children are "more exposed to illness than they would be at home" and to wonder if they are selfish for keeping them in childcare and allowing them to get sick (Karen).

In contrast to the health concerns, most mothers were very pleased about the social skills that their children are learning within the childcare setting. Ninety-one percent of my respondents listed socialization as the way that their child benefited from childcare.[11] In fact, for a few of the stay-at-home mothers, they enrolled their children in daycare to learn social skills and interact with same-aged peer. These mothers believe that a childcare center is a wonderful setting for their children to learn life skills. Karen stated that her daughters benefit through "the interaction with other children" and have learned "how to share, do things together, be a friend." Irene and Carolyn also both commented on the skills that their children learned in the childcare center: "They get to interact with other children and adults... and also get an opportunity to learn problem resolution—especially if you have an only [child]" (Irene). In response to the question, "Why did you place your child in a childcare setting?" Carolyn replied, "To put him in an environment with other children- hoping to socialize him at a young age." She believes that her son is being socialized and that he is "learning to share, empathize, and deal with others."

Emily and Becky also felt that their children were learning to socialize at the childcare center. Emily wrote: "I think my child has learned how to relate to and work with other children his age. . . he's learned how to make friends and how to behave around younger children. He's learned compassion for others." But both mothers worry about the negative behaviors that their children are learning from their peers. Becky comments that she is anxious about her daughter "observing bad habits from children whose parents are not correcting the bad behavior." Emily stated her opinion similarly: "Children in a daycare setting are unavoidably exposed to other children that a parent might not voluntarily choose as playmates for their child. While I recognize that my child is not a perfect angel by any means, I think my child has picked up some of his vocabulary and negative behaviors from others."

Emily's perceptive observations about how her child's behavior is affected by his interactions in the center, clearly express the thoughts of many of the mothers I surveyed:

> Sometimes my child will come home with words and behaviors I know he has learned from other children that I don't care for. At times, my child seems to

be stubbornly defiant toward me when I try to discipline at home... it's my
belief that even in a daycare setting staffed with the most talented and best-
intentioned people, individually disciplining children can be an impossible,
monumental task.

The mothers' fears about aggression displayed by other children against their child,
or aggressive behaviors that their children learn are issues documented in recent studies.
If the National Institute of Child Health and Human Development's (NICHD)
study on childcare and aggression is to be believed, then 17% of the children en-
rolled in childcare will become abnormally aggressive as a result. NICHD's research
is controversial, and I found many media articles both supporting and condemning
it.³ My research includes three articles that accept NICHD's research as valid and
five articles that consider it to be flawed and dismissible. Interestingly enough, CBS
printed three articles on NICHD's aggression studies: two that endorsed it and one
that rejected it. I could not find an article that presented a factual account of what
the study found and a balanced interpretation of what these findings mean. The
article that came closest was "What Does the NICHD Study Really Tell Us About
Child Care and Aggression," but even this contains sentences like, "One could de-
scribe this same group of children in full-time child care as 83% non-aggressive" and
is written in a tone that decidedly dismisses the NICHD conclusions (Schaefer). The
majority of the articles are unashamedly biased; the authors all have strong opinions
on this subject and convey their opinions as fact. The article "D-Day for Daycare"
states that, in regards to the NICHD study, "I'd say the media was making much ado
about nothing" and "One must remember that social scientists spend their careers
mining for statistically significant differences...Thus, Jay Belsky's hoorah above mainly
means that his findings were statistically significant" (Wachowiak). LA Weekly pub-
lished an article that rejected the NICHD study and then condemned all media
outlets that had supported it: "To judge from headlines anywhere else, working moth-
ers might just as well have been running a dangerous racket in the deliberate breed-
ing of rowdy kids" (Lewis).

I found more articles and headlines that panned rather than praised the NICHD
study, but the difference may lie in the fact that if the study is valid, 17% of parents
should feel very guilty about the influence of childcare on their child, whereas if the
study is inaccurate all mothers can feel vindicated in their choices. This is the line of
logic that Anne Morse from Cedarville College assumes must be influencing the
media's coverage. She writes sarcastically but perceptively that, "Lots of mothers work
outside the home – which proves full-time daycare must be just fine. Mothers enjoy
working outside their home – so the study is obviously flawed. The study makes
mothers feel guilty, so the researchers must have it in for them" (Morse). Without
any objective coverage of the NICHD study, I am unable to conclude whether full-
time childcare does or does not make 17% of children abnormally aggressive (versus
the 6 % of children who have never attended childcare) (Schaefer). I know that the

majority of the mothers I surveyed were more pleased with the social benefits that their children receive from childcare than concerned about aggressive behaviors that their children may be learning, but this finding does not mean that NICHD study can be dismissed. It means that more research needs to be done.

The above articles that present opposing views on childcare make it difficult for mothers trying to decide whether or not to place their child in childcare. When I conducted my preliminary research, I was startled by what I found in the library, the bookstore, and in the media. The reports are chaotic, confusing, and often contradictory. Each book has an agenda, clearly pro- or anti- childcare, and most media reports do too. Whether it is on Oprah or in The New York Times, a piece on this topic is likely to be either unambiguously for or against childcare. I have yet to find a text that present both perspectives in a balanced, factual, and non-biased manner.

The media is not impartial on the topic of childcare. Nor is it decidedly "stay-at-home" or "work-work-work." Childcare has become an "anything-goes," sensational topic in the media, with publications changing their opinions almost daily. One week Time Magazine will disparage the stay-at-home moms with a headline like "The Cost of Starting Families First" (Time, April 15, 2002), and soon after CBS will slam the working mothers with "Does Day Care Damage Your Child?" (CBS, April 19, 2001). When mothers facing these difficult decisions attempt to research the consequences of childcare, they are confronted with the same chaotic and conflicting reports I found. With this wavering in the media, is it at all surprising that women question their own judgments? How are mothers supposed to feel comfortable with their own positions on childcare systems when the media itself poses such extremes? How are mothers supposed to make informed decisions when the available information is contradictory?

The mothers tend to pay attention to press coverage that matches their beliefs or to ignore the media representations altogether. Allison wrote on her questionnaire about the effects that media portrayals of childcare centers had on her: "You need to be confident in your choices and not let perceptions bother you. It can be tough." Without the last sentence, Allison's response would imply that the media does not affect her, but it clearly does. It is "tough" to remain confident when you encounter headlines that proclaim Child Care Breeds Aggression (CBS, April 19, 2001). Dana commented about media portrayals of childcare by saying, "It makes me feel guilty for working at times," while Gloria purposely avoids negative media representations of working mothers.

The mothers felt that the media's presentation of childcare and working mothers was confusing, conflicting, and condemning. The preschool mothers stated that the media portray working mothers as "harried, juggling, multi-tasking" (Carolyn), "as putting our careers ahead of our children" (Dana), and "sometimes…as saints, sometimes as terribly selfish" (Gloria). Irene rightly stated that the media always present the extremely successful or the extremely destitute:

> The media usually focuses on some successful working mother (a CEO or
> musician) who has the resources and unique work schedule to allow her to be
> the completely fulfilled mother and career woman. Or sometimes, less often,
> on the down & out working mother who has to make heartbreaking decisions
> just to survive.

A majority of the mothers stated that the current media portrayals of working
mothers and childcare are exaggeratedly positive or negative, and they see no "real"
working mothers presented. As they view these extremes, the mothers cannot help
but wonder where they fit in. Many express a desire for a role model. Not one re-
spondent could come up with an example of a childcare center depicted in a televi-
sion show: "In terms of TV drama, sitcoms, and films, daycare centers are stunningly
absent" (Heather). It is apparently taboo to have a sitcom mother work while her
children are young and thus face the difficult decisions of which childcare center to
use. The working mothers on television have older children who can take care of
themselves. The only times respondents could remember seeing childcare centers on
TV at all was when an exposé uncovered the horrors of some terrible and abusive
center. "Such stories, coupled with the ubiquitous coverage of child molestation in
day-care centers, are taken as evidence by many mothers that child abuse and neglect
at day-care centers are prevalent and that one must be constantly on guard against
them" (Hays 118). While the mothers of LUCC's children overwhelmingly com-
mented that they do not worry about abuse or neglect at *this* center, they also stated
that the continually negative coverage affects them: "We always hear about the 'bad'
centers. Maybe they should start telling us when good things happen" (Dana).

Some mothers also blamed the media for generating tensions between stay-at-
home and working mothers. Karen wrote: "I sometimes think the so-called 'mommy
wars' between working and stay-at-home moms are a creation of the media, or at
least nurtured by the media." In *The Cultural Contradictions of Motherhood*, Sharon
Hays interviews mothers to explore their feelings on all topics related to mothering,
working, and life in general. She quotes one mother on the subject of "mommy
wars" as saying, "People who stay home attack the other mothers 'cause they're, like,
bad mothers because they left the kids behind and go to work. And the other ones
aren't working because we're lazy" (132).

The mothers of the Lehigh University preschoolers also made comments that dem-
onstrated that they felt they must "choose sides" between what Hays describes as the
traditional mom and the supermom: "the options, then, are as follows. On one side
there is the portrait of the 'traditional mother' who stays at home with the kids and
dedicates her energy to the happiness of her family... On the other side is the image
of the successful 'supermom.'" (Hays 132). The mothers I surveyed seemed to sub-
scribe to this either/or scenario. Gloria responded, "I can say that in the first five
years in my life as a mom, I found that I identified more with the stay-at-home
moms and less with the working-moms – my desires/values [were] more in line with

stay-at-homers." Heather commented that the media's "predominant representation is the mother (especially of preschool children) who *of course* stays home" and stated that this made her feel guilty for working: "It all adds to that feeling, just under the surface, that I'm not as good a mother as I should be." Karen's feelings on this matter are very different. Regardless of her affection for and devotion to her job, she states: "I feel strongly that my job as a mother is to raise my children – that isn't a job that can be outsourced." But that does not mean that she found leaving the corporate world easy. "Staying at home is a hard transition. It is much lonelier and I did not have the easy access to my support network that I had at work...Life has a slower pace at home...But I loved doing things for me and my family versus clients; I didn't miss the stress or commute. Being at home is much more fulfilling" (Karen).

Not all the mothers found this fulfillment at home; for many of them, escaping to the office, even for just a few hours, provides a necessary outlet for mature social interaction. Allison responded that: "It's great to have an identity outside of the 'mom.' Although that's a great identity too." Work provides an outlet for Heather as well: "[Work] is crucial not only to us financially but also to me personally. My work is a big part of my identity." Jackie voices a similar opinion: "I am able to have a life apart from my children which feeds my life with my children." Being able to act as a woman or an adult without also being "mommy" is a wonderful source of relief for these women. Though they are quick to justify this by emphasizing that they love being mommy too, they also state that it is nice to escape this 24/7 job to go to work at a paid position. Gloria said she was thankful that she could enjoy both of these roles: mommy and a working-woman: "I don't think we have to do it all; at the same time, I'm glad I've had the bulk of everyday with my children. I'm also glad for the breaks and feel fortunate I didn't have to work full-time." For these women, childcare enables them to go to work, exercise, relax, and be themselves without the pressures of motherhood. "I have time to do things that allow me to grow and be myself instead of being "mommy"" (Karen).

It is a truly positive phenomenon that these mothers feel that they can take time for themselves and see themselves as independent from their children. In her book *When Mothers Work*, Joan K. Peters says that mothers need to stop seeing themselves as an extension of their child or a person whose sole purpose is to meet all of their child's needs and desires. "Why does she feel that nothing less than sacrificial devotion can ever silence [her guilt] and maybe not then? Because guilt has become a part of American Motherhood, which demands a mother's total self" (2). This is a belief that society as a whole should work to eradicate. It is an encouraging sign that some of LUCC's mothers have reached these conclusions despite the media's best efforts to keep them feeling confused and guilty. These mothers have rejected the "underlying assumption that the child absolutely requires consistent nurture by a single primary caretaker and that the mother is the best person for the job," and are beginning to reject the media's constantly vacillating statements and have confidence in their own decisions (Hays, 8).

The mothers of LUCC's preschoolers do not believe that childcare is the solution for every mother or every child, and some mothers in my study state outright that some children *are* harmed by childcare: "I'm sure many children would be better off at home with a parent" (Allison). These women are not mirroring the media's oscillations: "[The media] doesn't really affect me since I'm happy with my choices regarding work and childcare" wrote Lauren. Confidence in their decisions is a major accomplishment for these women, and though they do and always will have moments of doubt and possibly regret, they know that they are doing their best to make the right choices for their children and themselves. "It's a fact of life that being a stay-at-home mother is a luxury not many women can easily afford anymore," says Emily. "You have to be able to trust your own instincts over the opinions of others in the media."

Trusting their own instincts or judgment is not an insignificant task for these mothers. Their instincts and judgments led them to place their children at LUCC, but what happens to those same judgments and instincts when they see headlines proclaiming that their instincts are nothing more than selfish desires, and their judgments are gravely erroneous? What the media, society as a whole, and especially mothers *need* to realize is that there is not an easy answer to the childcare controversy, but there should be better resources. Working mothers need to write to the newspapers that print pro- and anti-childcare articles and ask where they can obtain a copy of the scientific studies that the articles are based on, avoiding the author's opinion and drawing their own conclusions from the research. They need to support the good childcare centers that are featured on TV, such as on ER and NYPD Blue, and demand more of these.

No solution will work for all children, all mothers, and all families. Instead, society needs to empower these women to make this decision and then feel confident about those decisions. When deciding whether or not to place a son or daughter in a childcare setting, a mother should consider many different factors. Among these are: the benefits and weaknesses of all potential childcare centers, the child's unique disposition and what the child will need from a childcare provider, the family's current needs and concerns (and especially spousal support), and also their own needs and desires. Mothers should communicate their feelings on this issue to their family members, to other working mothers, and to society as a whole. They should also remember that no decision they make is permanent, and if childcare is not working for their child, or if being a stay-at-home mother is making them unhappy, there are alternatives. Mothers need to consider their own well-being along with their children's and make an informed personal decision about what is best for the two of them.

In an ideal world, a mother would not have to fear criticism or judgment regarding her decisions about childcare, but our world is far from ideal, and mothers must expect to receive some negative statements from family or co-workers. Yet, as long as they are confident that they made the right decision for themselves and their children, they should reject this negativity and focus, as Gloria does, on the fact that,

"there is no right way for all women. We have different desires, needs, circumstances. What we all need, however, is support." The support of the public, the media, and spouses would make childcare centers a much less emotional and controversial topic. But until the media acknowledges and respects the fact that this is and must be a *personal* and *individual* decision and begins to offer more support and factual research, childcare will always remain controversial.

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La batalla entre los sexos – ayer y hoy

By Heather Dunphy

En su obra *Yerma*, Federico García Lorca muestra el conflicto de Yerma, una mujer que quiere tener un hijo desesperadamente pero que no puede tenerlo. No está claro si Yerma es estéril o si es Juan, su esposo. Es posible que ninguno de los dos lo sean, sino que Juan no quiera tener hijos. A pesar de eso, Yerma no pierde las esperanzas. A base de este conflicto, se presenta la cuestión de la relación entre la mujer, el hombre y el matrimonio, así como la de los papeles sexuales en la sociedad. La definición del papel de la mujer es diferente para cada personaje en la obra, y esas diferencias afectan sus ideas del matrimonio. Hoy en día, ocurre lo mismo. Los papeles de la mujer, el hombre y la familia en el mundo han cambiado mucho en el último siglo. Mientras que la imagen de la mujer y el hombre en *Yerma* es semejante a la que tenemos en el presente en algunas maneras, en otras es muy diferente. A través de los personajes de Yerma, su marido Juan, y la Muchacha 2, Lorca ofrece diferentes perspectivas sobre estas relaciones.

Yerma tiene ideas muy definitivas de qué significa ser mujer. Según ella, ser mujer es tener hijos. "Ojalá fuera yo una mujer," dice Yerma (García Lorca 23). Es evidente que ella se siente menos que otras mujeres. Si una no puede dar a luz, una no es una mujer completa porque la maternidad es la única meta de la vida. Las emociones de Yerma se expresan cuando dice a su amiga, María, que tener hijos no es sufrir. Dice Yerma, "Yo pienso que [cuando damos a luz] se nos va la mitad de nuestra sangre. Pero esto es bueno, sano, hermoso. Cada mujer tiene sangre para cuatro o cinco hijos, y cuando no los tienen se les vuelve veneno, como me va a pasar a mí" (13). Yerma ve la maternidad como una necesidad para ser mujer. Es la razón de vivir. Por eso, las mujeres tienen bastante sangre para tener muchos hijos. La sangre es específicamente para dar a luz, y cuando eso no ocurre, se vuelve veneno. A través de la conexión que hace Yerma entre la sangre y el dar a luz a un hijo, se puede ver la vitalidad de la maternidad en la mente de ella. La naturaleza y la biología exigen que las mujeres tengan hijos.

Para Yerma, todo en la vida gira alrededor de la procreación. Ella cree que el matrimonio sólo existe para que la gente se reproduzca. En el momento mismo en que

Yerma conoció a Juan, ella empezó a pensar en los hijos. "Pues el primer día que me puse novia con él ya pensé…en los hijos" (17). Es claro que desde el principio de su relación con Juan nunca estaba pensando en el amor como la razón para el matrimonio, sino en tener hijos y completar su vida como mujer. Yerma tampoco piensa en los hijos a causa del amor ni de la alegría de criar y cuidar a un hijo. Los quiere tener porque es su responsabilidad como mujer, y ella quiere cumplirla. El cuidado de los hijos es la ocupación de las mujeres. Ser madre es su única contribución a la sociedad. Yerma revela eso cuando dice, "Los hombres tienen otra vida, los ganados, los árboles, las conversaciones; las mujeres no tenemos más que ésta de la cría y el cuidado de la cría" (34). Según piensa Yerma, es preciso dar a luz para cumplir su destino de mujer. Además, sin tener hijos, no cree estar viva. Yerma expresa esto cuando describe su casa: "Las mujeres dentro de sus casas. Cuando las casas no son tumbas. Cuando las sillas se rompen y las sábanas de hilo se gastan con el uso. Pero aquí, no. Cada noche, cuando me acuesto, encuentro mi cama más nueva, más reluciente, como si estuviera recién traída de la ciudad" (33). La imagen de la casa es una imagen de muerte, como si nadie viviera allí. Es una expresión exacta de los pensamientos de Yerma. Sin los hijos, la vida se detiene y todo muere. Es por eso que ella se siente incompleta e inútil; no se siente como una mujer.

La Muchacha 2 ofrece un punto de vista casi opuesto a las ideas de Yerma. Ella no tiene hijos ni tampoco los ha querido nunca. Tiene una actitud de resignación hacia la vida. Dice, "Yo te puedo decir lo único que he aprendido en la vida: toda la gente está metida dentro de sus casas haciendo lo que no les gusta" (20). Según ella, el objetivo de la vida es hacer lo que es necesario en la sociedad, aún si una no quiere hacerlo. La Muchacha 2 hace lo que manda la sociedad. Sin embargo, a diferencia de Yerma, no le preocupa tener hijos. Ella cumple las demandas de la sociedad, con la excepción de dar a luz. La diferencia es que mientras Yerma ve a los hijos como la definición de ser mujer, la Muchacha 2 los ve como una exigencia de la sociedad. Para la Muchacha 2, no es un asunto personal sino social.

Tener hijos es un valor que impone la sociedad. La Muchacha 2, sin embargo, no los quiere. Siente que su vida tiene valor sin ellos. Su madre, por otra parte, sí quiere que su hija conciba a un hijo. De esta manera, su madre representa la sociedad y las "reglas" que impone. La Muchacha 2 explica sus pensamientos a Yerma al decir, "De todos modos, tú y yo con no tener [hijos], vivimos más tranquilas…En cambio, mi madre no hace más que darme yerbajos para que los tenga, y en octubre iremos al Santo que dice que los da a la que lo pide con ansia. Mi madre pedirá. Yo, no" (19-20). Es evidente que la Muchacha 2 no está de acuerdo con las ideas de Yerma. Ella representa una mujer más moderna que, aunque obedece las reglas, no cree en las tradiciones que la sociedad mantiene. También la Muchacha 2 muestra que Yerma no es la única que no tiene hijos, pero Yerma todavía se siente sola al no tener hijos porque ella ve la situación como algo personal.

La sociedad también dicta que las mujeres se casen. Según la Muchacha 2, el matrimonio no es el resultado del amor sino la rutina natural de la vida. "Se casan todas,"

dice ella. "Si seguimos así no va a haber solteras más que las niñas...¿Qué necesidad tiene mi marido de ser mi marido? Porque lo mismo hacíamos de novios que ahora" (20). Ella solamente se casó porque era el próximo paso en la vida de la mujer. El matrimonio es solamente una formalidad; no cambia nada. La Muchacha 2 piensa de una manera mucho más moderna. En contraste con Yerma, la Muchacha 2 no cree que el matrimonio sea una parte necesaria de la vida. Sin embargo, la sociedad es una fuerza muy poderosa; por eso, ella no puede actuar de acuerdo con sus creencias y sigue actuando de una forma tradicional.

Juan, el esposo de Yerma, representa el punto de vista machista de la sociedad. Tiene ideas bastante tradicionales sobre la mujer y su papel en la sociedad y en el matrimonio. El cree en la superioridad del hombre sobre la mujer, y a él le gusta tener el control. Le ordena a Yerma que no pasee por las calles porque "la calle es para la gente desocupada" (9). Prefiere que se quede en casa todo el día. "Las ovejas en el redil y las mujeres en su casa. Tú sales demasiado. ¿No me has oído decir siempre?" dice Juan (33). El no considera que tener hijos sea la única función valiosa de una mujer. A él no le importa que él y su esposa no puedan tener hijos. El centro principal de la vida de Juan es su trabajo. El tiene algo además de los hijos para satisfacerlo en la vida. Así lo vemos cuando él dice, "Mi vida está en el campo" (32) y "Las cosas de la labor van bien, no tenemos hijos que gasten" (8). No se siente como Yerma, pero él trata de consolarla al decir, "Muchas mujeres serían felices de llevar tu vida. Sin hijos es la vida más dulce. Yo soy feliz no teniéndolos. No tenemos culpa ninguna" (58). Hasta cierto punto, Juan no compadece a Yerma ni entiende su conflicto. Sin embargo, también es cierto que él cree que está haciendo todo lo necesario para su esposa. "No te privo de nada. Mando a los pueblos vecinos por las cosas que te gustan. Yo tengo mis defectos, pero quiero tener paz y sosiego contigo. Quiero dormir fuera y pensar que tú duermes también" (33). El problema es que él y Yerma tienen diferentes ideas sobre el matrimonio y en qué consiste. Para Yerma el matrimonio significa tener hijos, pero para Juan no es así. El quiere una mujer para que mantenga orden en la casa y no necesariamente para que tenga hijos. Los valores diferentes de los dos son lo que destruyen el matrimonio de Juan y Yerma. Ellos tienen ideas tan fuertes y tan opuestas que no pueden entenderse.

Federico García Lorca ofrece tres puntos de vista diferentes sobre los papeles de la mujer y el hombre en la sociedad en la época en que escribió *Yerma* (1934). Hoy en día, sin embargo, todo ha cambiado mucho.

Mientras Yerma representa la mujer tradicional, la sociedad hoy es muy diferente. Hoy no hay una típica "mujer tradicional" en nuestra sociedad porque hay muchísimas más opciones para las mujeres. En vez de estar limitadas a la casa y a su marido, las mujeres hoy pueden ser independientes. No es raro que una mujer permanezca soltera y tenga una carrera que le dé satisfacción. También, algunas mujeres hoy esperan hasta que sus carreras estén más seguras para tener hijos, y otras prefieren no tenerlos nunca. No creen que la maternidad sea la meta principal de la vida. Hay otras cosas que pueden satisfacer y darle una identidad a la mujer.

La Muchacha 2 sirve como un puente entre la mujer tradicional de 1934 y la mujer contemporánea. Ella es una mezcla de los dos mundos. Representa a la mujer tradicional por el hecho de que ella obedece las reglas de la sociedad en algunas cosas. La Muchacha 2 se ocupa de la casa y atiende a su esposo. Sin embargo, no quiere tener hijos. Ella tiene un punto de vista moderno en el sentido de que cree que el matrimonio es solamente una formalidad y una regla que la sociedad dicta. Estas opiniones del matrimonio son más comunes hoy. Muchas mujeres rechazan la idea del matrimonio porque creen que es solamente una institución que no significa nada. El amor y las emociones en la relación son más importantes que el aspecto legal. La Muchacha 2 estaría de acuerdo — ella no cree que el matrimonio cambie nada; es solamente un paso más requerido por la sociedad.

El papel masculino de la sociedad está representado por Juan. El hombre tradicional en *Yerma* es muy machista y dominante. En la actualidad, mientras el mundo todavía pertenece a los hombres, ellos también han cambiado y no tienen el dominio total que tenían antes. Las actitudes de los hombres en la sociedad hoy en día son diferentes a las de la sociedad representada en *Yerma*. La mayoría de los hombres hoy no tiene el mismo punto de vista que Juan hacia las mujeres. Hay más igualdad entre los sexos. En muchos matrimonios, tanto el hombre como la mujer tienen carreras fuera de la casa, y los hombres apoyan las metas y los deseos de sus esposas. En suma, los hombres y las mujeres han llegado a ser más iguales en la sociedad y en el matrimonio.

Es evidente que las relaciones entre la mujer y el hombre han cambiado y, hasta cierto punto, han mejorado a través de los años. *Yerma* es una obra que explora este tema y que revela el cambio en los papeles sexuales a lo largo del tiempo. Sin embargo, una cosa todavía es cierta: todos tienen sus propias ideas sobre los papeles del hombre y la mujer en la sociedad y las relaciones entre ellos. La diferencia principal entre la época de *Yerma* y la nuestra es que la gente hoy tiene la libertad para expresar sus opiniones sobre el asunto, aún si sus opiniones no están de acuerdo con las que son populares en la sociedad. Federico García Lorca en su obra empieza a cuestionar la validez y la justicia de estos papeles, y también la falta de la libertad de expresión personal en la sociedad. Por esa razón, *Yerma* es una obra progresista y perdurable que representa la continua batalla entre los sexos, la cual prosigue todavía hoy.

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Looking for Holmes in *Orientalist* Places or "The Adventure of the Imperialist and the 'Other' "

By Mehnaz Choudhury

"English Society is as often the accomplice as it is the enemy of crime."
— Count Fosco, *Woman in White*

"They cannot represent themselves; they must be represented."

— *Karl Marx*

Before I read Rosemary Jann's *Detecting Social Order,* her critical look at the detective Sherlock Holmes, I had always found myself sensitive to issues of the racial "Other," and what is popularly known in postcolonial discussions as "issues of empire." Being raised in Kuwait, a country under British rule until the 1970's, and being Indian by nationality, a people under British rule till the 1940's, I have been continually aware of the resentment of the supposedly backwards 'East' for the supposedly developed 'West,' and vice versa. What is most striking about my relationship to these two discourses of 'East' and 'West,' however, is how ambivalent this binary is. Michel Foucalt writes, "the structure of ideology is always contradictory," which explains why one word can have such disparate meanings. I am using the term imperialistic to refer to the making of an empire, or to 'the period in English history, when the British had extended control over several neighboring nations' (Ashcroft 122). The word also refers to the 'europeanization' of the globe, which does not require that the parent nation actually establish colonies in other nations, just hegemonic control over those colonies.

England's grasp in countries such as India by the turn of the century was deeply profound. The hegemonic control of 'English India' began tellingly, when the British Government assumed control of education in India, under the Charter Act of 1813. What better way to enforce the "values of Western Civilization" than by using English literature as "a vehicle for imperial authority" (Ashcroft 117). As Gauri Viswanathan explains, "The strategy of locating authority in these texts all but effaced the sordid history of colonialist expropriation, material exploitation, and class and race oppression behind European world dominance" (Ashcroft, 117).

As postcolonial readers, locating the Orientalist aspects of the stories of Sherlock Holmes by Sir Arthur Conan Doyle allows us to point out colonialist exploitation and perhaps even recognize moments of disruption in Victorian imperialist discourse. I will be studying the story, "The Speckled Band," by Arthur Conan Doyle, as well as its accompanying illustrations by renowned Holmes illustrator Sidney Paget, (published along with the serialized versions of the story) to outline imperialistic anxieties regarding the Other, and to show that at the core of its discourse is a fear of the feminine, and a resentment of pleasure. Although there are "disruptive moments" in imperialistic discourse, this story contains a "detective figure" or what I consider to be the "Englishman in his highest and most perfect state," who attempts to create a social order by policing femininity.

> The conquest of the earth, which mostly means the taking it away from those who have a different complexion or slightly flatter noses than ourselves, is not a pretty thing when you look into it too much. What redeems it is the idea only. An idea at the back of it; not a sentimental pretence but an idea; and an unselfish belief in the idea—something you can set up, and bow down before, and offer a sacrifice to...

> – Joseph Conrad, *Heart of Darkness*

Edward Said wrote, "…there would be no European novel without imperialism." The same could be said of Arthur Conan Doyle's stories, especially "The Speckled Band." To fully explore this story it is necessary to understand the term "Orientalism." Said's philosophy explains that the "'Orient' was, and continues to be, constructed in European thinking" (Ashcroft 167). *Orientalism* is the "Western style for dominating, restructuring, and having authority over the Orient," although it is not a "Western plot to hold down the 'Oriental' world." Instead it is several discourses which constructed the identities of *Others*, lumping them into one "object of imperialism, for example the term 'Asia' to blanket several distinct nations and countries" (Ashcroft 172).

In "The Speckled Band," Holmes partner Dr. Watson describes the Holmes' desire for cases that continually veer towards the "unusual" or even the "fantastic," emphasizing Holmes interest in the *Other*. After Watson imparts this description, a woman arrives at Holmes apartment "dressed in black and heavily veiled."

As shown in the Paget picture at right, Helen Stoner is weighed down by a heavy black dress and veil. Even her hands are covered, emphasizing the whiteness of her exposed skin. The men stand, easygoing and attentive, ready to be active for her, while she with her arms akimbo is ready

to receive the men and remain inactive. One could say from her appearance in the above picture that she is Holmes' wish for "the fantastic" body. Holmes refers to her as a "hunted...animal," and she herself testifies to her lack of power when she tells him that she is "currently out of...power to reward [him] for his services," but will be as soon as she is married, since she will come into her own income. Helen reminds us of how the female other is continually left in the patriarchal dust by the system of patrilineal inheritance. Ever a representation of the gentleman class, Holmes reminds her that his "profession is its reward" and he doesn't really need to work for money. Helen's language when she describes her fears speaks to why the subject distrusts the 'other:' "The very horror of my situation lies in the fact that my fears are so vague," she says, implying that it is the idea of uncertainty, a lack of definite information that is truly frightening. Holmes *must* be hired to find order in such disorder. Helen has come to find her sister Julia's murderer. She confesses that her aristocratic stepfather Dr. Roylott, upon losing his fortune, set out for Calcutta, and with his wife's death and his return to England, he would subsequently begin to go mad:

> Violence of temper approaching to mania has been hereditary in the men of the family, and in my stepfather's case it had, I believe, been intensified by his long residence in the tropics. A series of disgraceful brawls took place, two of which ended in the police-court, until at last he became the terror of the village, and the folks would fly at his approach, for he is a man of immense strength, and absolutely uncontrollable in his anger.

Madness here is shown in the male line; however, Helen reminds is that a "long residence in the tropics" exacerbated his condition. The imperfection that existed among the English family was made worse when surrounded by "others." Helen's stepfather is "the last survivor of one of the oldest Saxon families in England;" however, he has failed to fulfill his patriarchal duties. He is as a "brown Englishman" or "mimic man," a term used commonly by Homi Bhabha to describe the "depersonalized, dislocated colonial subject who thus becomes an 'incalculable object' that is always difficult to place," so "thus the very nature of the colonial power undermines its own authority and paradoxically can provide the means for native resistance."

As shown in the picture by Paget on the following page, Dr. Roylott is much taller and broader than the genteel, slim and pale-faced detectives. His complexion his swarthier and his emotions are clearly registered on his face, while the detectives have control of their facial expressions. His appearance is reminiscent of the class of "indoctrinated natives" who continued the work of the colonial powers. In the face of these "mimic men" there is no reassurance, but instead a "displaced hideous image" of the ideal Englishman:

The observer becomes the observed, the imitator subverts and rearticulates the identity of the master I am supposed to represent—and the colonial discourse itself is undermined.

Dr. Roylott would be a "reverse mimic man" in that he is attempting to resemble the "other," but also in that he is not a successful Englishman, since by producing two daughters and no sons, he is allowing his family's history to die out. Dr. Roylott is also friendly with the wandering gypsy population, and the theories of critic Slavoj Zizek's echo through Helen's distrust of this mingling:

...communities tend to impute to their "Others" an excessive kind of enjoyment: "s/he wants to steal our enjoyment (by ruining our way of life) and/or has access to some secret, perverse enjoyment. In other words, what really bothers us about the 'other' is the peculiar way it organizes its enjoyment: precisely the surplus, the excess that pertains to it..."

This is even truer when Helen describes Roylott as possessing exotic Indian pets, "a cheetah and a baboon, which wander freely over his grounds, and are feared by the villagers almost as much as their master." Dr. Roylott's passions are so scary, they even frighten him. As Zizek reminds us, Roylott has organized his pleasure in such a way as to be excessive. The Other is "racially" stained, and associated with even worse "others," but Helen is herself an "other."

It is strange that while the Sherlock stories attempt to present a unified front, they are filled with family intrigue, and contestation, as much as personal triumph and marriage. As we can see, this complicates the notion of a national unity, since the ideal English family has been thrown into discord. As Zizek writes, "the basic paradox is that our *Thing* is conceived as something inaccessible to the other and at the same time threatened by him." The *Thing* as Julia Kristeva attempts to explain, is

...the real that does not lend itself to signification, the center of attraction and repulsion, seat of the sexuality from which the object of desire will become separated." And later, "sublimation is an attempt to turn the erotic Thing into a captivating Object of desire]" through melody, rhythm, semantic polyvalency, the so-called poetic form, which decomposes and

recomposes signs is the sole "container" seemingly able to secure an uncertain
but inadequate hold over the Thing (Ingham). "

We can consider Dr. Roylott to be the Thing, especially in the scene where his
"huge *brown* hands," grab a metal poker, and bends it into a curve, after calling
Holmes "a Scotland Yard jack-in-office." Holmes steps in and straightens the bar,
and displays anger at being associated with the "official detective force." This reac-
tion is extremely noteworthy in that it places Holmes in an ambivalent position.
First he has the power to bend the law, but decides that he will play on the side of the
established order. (This is also shown in "The Musgrave Ritual" in that he has the
intelligence of the criminal, but chooses, like Batman, to play on the side of good.)
His comment about the police force reminds us also, of his lone gunman status. As
Patricia Ingham asks, "how do subjects and the cultures they comprise, cope with the
apparent threat of annihilation posed by the messiness of relationship, community,
union, togetherness and why are women (culturally [and] textually) persistently as-
sociated with relationship and with a desire for relationship, while men are pur-
ported to desire mostly autonomy/separateness and are, or so conventional wisdom
goes, fearful of commitment?" Holmes is not the hired gun of Scotland Yard, he is
much like modern-day superheroes such as Batman and Superman—operating on
the "side of good," fighting the "forces of evil." As Zizek writes, "a nation exists only
as long as its specific *enjoyment* continues to be materialized in a set of social practices
and transmitted through national myths that structure these practices" (Ingham). If
Holmes is a "national myth," he is a projection of our need to exist outside of insti-
tution, establishment, and order—however, we do not let him stray too far, remind-
ing us that we haven't strayed too far. The woman's need for "companionship," or
help from Holmes in the case of Helen, is a sign of *patriarchy's* need for some depen-
dency. As the "Lacanian thesis of enjoyment" explains "it is ultimately always enjoy-
ment of the Other…[and specifically, an] enjoyment supposed, imputed to the
Other—[which makes] the hatred of the Other's enjoyment…always the hatred of
one's own enjoyment." If there is a pleasure or enjoyment in "commitment" or de-
pendency, Holmes does not display this enjoyment, but does everything to project it
onto the bodies of the people who come to him for help.

For Holmes to "drive away the danger which threatens" Helen, means the annihi-
lation of the "other." In a telling run-in, one can see the author's efforts to further
demonize the "other" in order to justify its destruction. Holmes and Watson are
preparing to set up an all-night watch in Helen's bedroom when, as Watson narrates:

> Making our way among the trees, we reached the lawn, crossed it, and were
> about to enter through the window when out from a clump of laurel bushes
> there darted what seemed to be a hideous and distorted child, who threw
> itself upon the grass with writhing limbs and then ran swiftly across the lawn
> into the darkness.

"My God!" I whispered; "did you see it?" Holmes was for the moment as startled as I. His hand closed like a vise upon my wrist in his agitation. Then he broke into a low laugh and put his lips to my ear. "It is a nice household," he murmured. "That is the baboon."

Paget's picture at right, captures the moment when the two Englishman are surprised by the baboon. But originally they thought it was "a hideous and distorted (possible gypsy) child," with "writhing limbs" that "disappeared into darkness." The moment they are most unsure is the moment when the "other" lacks a definite classification, when the "other's" boundaries are melding into the existence of the parent subject, since the "other" wears the body of a child. When they realize it is *animal* not *human*, they can rest assured that their *Orientalist* nightmare is over.

During the watch, Roylott releases his snake, another exotic pet, into the room believing Helen is in it, but instead Holmes confronts it, and "his face filled with horror and loathing." The snake is flung back through the vent it emerged from, and when Watson and Holmes follow it, they find Dr. Roylott, with a "speckled band" writhing around his forehead, stone dead. Holmes reminds us, "Violence does, in truth, recoil upon the violent, and the schemer falls into the pit which he digs for another." Holmes admits to "othering" because Helen told him her sister Julia screamed, "the speckled hand!" before dying, and he assumed that it was referring to a hand worn by gypsies around their waist. Although he finally did figure out it was a snake, his reaction is one of "horror" and "loathing" since he is fully confronted by the Law of the *Other* Father, or the phallus/law of the Other's order. What Holmes finds on the other side of the vent is a grotesque parody of an English King, except here the crown is not made of a precious metal or stone; instead it is comprised of Freud's notion of the *vagina detata*, or the orifice that castrates, since snakes are traditionally associated with the feminine (Eve, and man's downfall), placing the racial "other" with the gendered "other." Holmes tells us that it will not "weigh heavily on his conscience" that he is responsible for Roylott's death, since Roylott was the horrific other, the *Thing*. Holmes' explanation includes the "fact" that Roylott was whistling to the snake, and placing a saucer of milk at his end, to summon it back through the vent.

Roylott's methods of controlling his "snake" are connected to another great imperialist author, and to an Orientalist notion of Indian culture. Rudyard Kipling wrote a short story, in which a cobra gliding over the feet of a hostess at a party, asked her servants to place poisoned milk about the room, to attract and destroy it. The implication of the *black* snake's attraction to the *white* milk is obvious, but so is the image of the Indian snake charmer as a construction of "Oriental sexuality," a pervasive image in the Western imagination. Although snake-charmers do exist, I am attempting to locate them in the process by which the West has created an "idea of the Orient," as much as the East creates an "idea of the West" as a place of progress and democracy. Snake charming reached a frenzied popularity when the British emerged in India, and was a common image even in children's novels such as *A Little Princess*, or *A Secret Garden*. We know Doyle is buying into an Orientalist notion when he suggests that Roylott whistled to the snake—snakes are clinically deaf, and cannot hear whistling, or a snake charmer's music. The snake traces the movement of the charmer's flute, and they also do not show any particular affinity to milk, most preferring rodents, but both "stories," have worked to construct an image of India, familiar to Holmes' readers.

It is extremely telling to me that the obsession with India in "The Speckled Band," and that another tale, "The Musgrave Ritual" begins with a reference to Queen Victoria. Queen Victoria would adopt the title "Empress of India," and like other super-colonial rulers at the turn of the century, would attempt to assert her control as "age-old custom," instead of a simple example of imperialistic power (Said 16). Sherlock Holmes represents a power that we accept as an "age-old custom," or logic and order, providing us with a greater truth. In no way am I asserting that the Imperialist is solely responsible for the "ills" of the Asian nations, although as an Indian, I am struck by how "unjust" and "wrong" the treatment of India was under the hands of the British, but acts of cruelty were also committed against the English by their colonized subjects. I am fascinated by the literary process which took part in creating "an idea of the East" for the West, as much as an idea of the West for the East, which ultimately creates an idea of the East for itself. We are defined as much by who we are not, as by who we are. Watching CNN post 9/11, I am reminded how we are still, like Holmes, attempting to look "deeply into the manifold weaknesses of the human heart" in order to achieve coherence in a world we perceive as having been disordered. I am not asserting that creating an idea of "East" and "West" is unjust or wrong for all involved, but I do want to point out how limiting and oppressive such discourses are and, as Michel Foucalt would remind us, cyclical. Importantly, reading these stories, full of broken families, romantic intrigue and aggression should remind us, that we are ourselves extremely fragmented, disordered, and projecting these qualities into our world, while continually seeking coherence in our Holmes-like figures, or seeking "pleasure in unpleasure."

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A Study of Gender Identity: are Transsexuals More like Homosexuals or Heterosexuals?

By Tim Chadwick, Julie Brinker, and Andrew Koffman

Abstract

Objective: To do a comparative examination of perceived gender identity between transgender people, homosexuals, and heterosexuals. **Hypothesis:** Transgender people are more like heterosexuals than homosexuals in their perceived gender identity. **Method:** Evaluate masculinity and femininity traits as attributes of gender identities utilizing a modified version of the Bem Sex Role Index, the Stern et al. Sexual Identity Scale, and interviews. Due to time constraints, a snowball sampling method was utilized. **Results:** The indicators we utilized to measure masculinity and femininity traits as a function of gender identity indicate that transgender people perceive themselves more like heterosexuals than homosexuals. **Conclusions:** The results indicate a trend that may warrant the need for further study in this area.

In our society, gays, lesbians, bisexuals, and transgender individuals are viewed as one minority group by the dominant in-group, heterosexuals. As they work together to create rights equal to those of heterosexuals through political activism, these groups are forced into a sometimes-uncomfortable alliance for their very survival as a minority group. As a total group, they are faced with discrimination, misunderstanding, and ignorance concerning their sexuality and gender identity. We believe that gays, lesbians, bisexuals, and transgender individuals as separate groups have different dynamics, social interactions, and in- and out-group attitudes towards each other, due in part to the differences in gender identity. It was our goal to show that there are differences between these groups concerning their perceived gender identity. By obtaining a clearer picture of the inner dynamics of individual members of these groups, we hope to aid in developing a better understanding of the similarities and differences between homosexuality and transgenderism. In addition, this understanding should also help to expand on the prevailing concepts of masculinity and femininity as gender traits. Consequently, it is our hope that a better understanding of these differences will lead to future studies that may aid in understanding how these differences may affect the groups as a whole.

Theory and Background

Gender Identity

William DuBay's *Gay Identity: The Self Under Ban* (1987) describes gay "conduct (as) the result…of the individual's unique ability to construct, configure, and manipulate his own environment for the purpose of maintaining biological identity." This attitude has been the prevailing opinion within our society for decades since the days of Freud (Freud 1953) and Alfred Kinsey (Kinsey, Pomeroy, & Martin, 1948) on sexual behavior and later H.S. Becker (Becker, 1973) on deviance. *The Diagnostic and Statistical Manual of Mental Disorders* (1994) published by the American Psychiatric Association defines transsexualism as "severe gender dysphoria, coupled with persistent desire for the physical characteristics and social roles that connote the opposite biological sex." While the psychiatric community diagnostically views transsexuals as having gender identity disorder (GID) (DSM-IV), they do not define the term transgender. The term transgender is a recent word used by the "trans" community to more positively describe their gender identity. Jason Cromwell describes that emergence over the past decade of this term as a more positive way to describe people with varying levels of inner identities that directly conflict with their biological/ physical sex. The term transsexual in the "trans" community, for obvious reasons, has a negative connotation; therefore transgender has become the preferred description. Therefore, for our purposes we have defined a transgender person as one who has assumed any number of social role combinations that opposes in some way their biological sex without the aim to have complete physical reassignment (Cromwell, 1999).

Some psychologists and sociologists have championed a movement towards a less abnormal and moralistic understanding of homosexuality and transgenderism. Milton Diamond, in "Self-Testing: A Check on Sexual Identity and Other Levels of Sexuality" (1997), defines gender identity as "…how one sees him- or her- self relative to society's expectations." "…masculinity or femininity is measured by comparing oneself with societal images provided by family, peers, media, educational and religious institutions, and other social forces." As Mr. Diamond implies, and as is our contention, gender identity should be viewed as a part of ones inner self-image and should be viewed in all its forms as part of normal being.

Gender Schema Theory

There are many approaches to understanding how individuals develop and maintain gender identity. One approach that employs the concept of self-schema refers to the self as a cognitive structure consisting of organized elements of information about the self (Markus, 1977). The function of the self-schema is to recognize, interpret, and process self-relevant information. In the case of gender, an individual acts, recognizes, and processes self-relevant information in a manner that is consistent with her or his gender self-schema. This concept comes out of an interpersonal approach

to self and identity, focusing on the mechanisms and processes within the self that influence an individual's behavior.

Sandra Bem extensively explored the development and existence of gender self-schemata. According to gender self-schema theory, gender identity development derives from cognitive processing relating to one's gender self-schema (Bem 1981). Gender identity development is a socialization process of transforming male and female into masculine and feminine. This process synthesizes information based on the sex-linked associations that make up the gender self-schema. In turn, it enables individuals to evaluate and assimilate new information according to their gender self-schema. According to Bem:

> Gender schema theory contains two fundamental presuppositions about the process of individual gender formation: first, that there are gender lenses embedded in cultural discourse and social practice that are internalized by the developing child, and second, that once these gender lenses have been internalized, they predispose the child, and later the adult, to construct an identity that is consistent with them. (Bem 1993:138-139)

An individual who possesses a gender self-schema differs from another individual, according to Bem (1981), not in terms of how much masculinity or femininity his/her self-concept has, but rather the degree to which his/her self-concept is organized in terms of gender relevant information. The possession of a particular feminine or masculine trait does not imply that an individual has a feminine or masculine self-schema. It is when these traits are considered meaningful to them, affecting the perception and organization of their environment, that the individual is considered to have a gender self-schema. In order to test these theories, Bem (1974) conducted tests utilizing an index she devised called the Bem Sex Role Inventory (BSRI). The BSRI consists of 60 adjective characteristics, 20 masculine, 20 feminine, and 20 neutral.

In 1987, Stern, Barak, & Gould created a scale which they formulated to evaluate the "person prototype," comparing it to Bem's concept of personality traits as the measurement of gender schema. Stern; et al. drew from early theoretical models of sexual identity proposed by Constantinople (1973) and refined by Locksley and Colten (1979). Locksley and Colten theorized that this global self included "physical appearance, occupation, social prestige, as well as behavioral dispositions and characteristics" (1979, p. 1023). Further development by Myers and Gonda (1982) tested four categories which Stern, et.al. drew upon in the creation of their Sexual Identity Scale (SIS) which we will also utilize in our study. These four characteristics, which imply a deeper multidimensional self-perception as a function of sexual identity, are gender reference, physical reference, personality or behavioral characteristics, and societal or biological reference. The scale, which will be described later in the operationalization portion of this paper, was derived from these characteristics.

Hypothesis

On the surface, one might infer due to closer group interaction that homosexuals and transgender individuals are more alike in gender identity than they are to heterosexual individuals. It was our contention that the differences between gay males and male to female transgender individuals, as well as lesbian females, and female to male transgender individuals, is much more complex than would be inferred. The aim of this exploratory study is to identify the independent variable, social sexual identity of gay, lesbian, and transgender people, which differentiates the dependent variable, gender identity from these respective groups. Our basic exploratory hypothesis was that transgender individuals are more similar to heterosexuals than homosexuals in their gender identity. In addition, it was our hope that ultimately any findings would result in the need for further empirical studies concerning gender identity and its relation to respective inner-group dynamics.

Sampling Methodology

By comparing transgender individuals to their gay male and lesbian female counterparts, as well as their respective male and female heterosexual counterparts, we hoped to uncover some perceived identity differences. The time frame of this study gave us the option of only studying a relatively small sample of gays (n=24), lesbians (n=30), and transgender individuals (n=7) to compare to a male and female heterosexual comparison group (n=380/380), which came from the aforementioned study (Stern, Barak, & Gould; 1987). We hoped to uncover interesting identity differences that would justify further study and a more in depth analysis.

To obtain participants we used the non-probabilistic method of snowball sampling, which was not representative of the entire population. For our purposes in this study, generalizability to the whole population was not an issue. Since we were conducting an exploratory study, the ability to generalize was not our goal. It was our hope to be able to observe a simple trend that might prompt further research.

It is important to define our sample and how it was subdivided out of the whole of the GLBT population for comparison purposes. For this study, bisexuals, at least those people who consider themselves at the time of the study to be practicing bisexuals, were avoided due to the possible overlapping group status. Bisexuals can be perceived as belonging to either gay or lesbian groups as well as the in-group of heterosexuals. This fact might pose completely different individual trait dynamics than those inherent in-groups of exclusively gays, lesbians, and transgender individuals. In addition, it is important to note that the transgender group was divided into two sub groups, male to female transgenders (TMF) and female to male transgenders (TFM). We did not take into consideration the point in the transformation process, whether pre-op or post-op, that each transgender person has completed. They were simply considered as transgender for our purposes because they indicated that they were.

We asked available subjects in our immediate community and environment, that we knew to be gay, lesbian, or transgender, to participate in our study. We also asked those individuals if they knew of anyone within the GLBT community that would also like to participate in our study. In order to increase and diversify our sample we attended known alternative lifestyle establishments, like restaurants, bars, churches, and GLBT clubs. We selected some individuals from those that were present, and asked them if they would like to participate in our research.

The packet that each respondent completed included the following:

- A brief description indicating that we were interested in studying the attitudes within the GLBT community.
- A brief description of who we were as researchers.
- Our appreciation for their help with this study, due to the importance of studying attitudes within the GLBT community.
- A general description of the process that our study utilized followed by the informed consent form and the instruments to be completed by the respondent.

We do realize that our methods of obtaining a sample had some shortcomings, but for our exploratory study, we felt that we were able to get a rough idea or general trend of the comparison attitudes pertaining to gender identity.

Research Design and Instruments

We employed two major research methods to gather relevant data. Our quantitative method included an index and a scale, while we obtained qualitative data by conducting a few interviews utilizing open-ended questions. In addition, we gathered group demographic data, which was evaluated for any unusual relationships.

As referred to earlier, an index and a scale were administered to obtain quantitative data: The first is referred to as the *SIS, Sexual Identity Scale* (Stern et al. 1987). It computes sexual identity by averaging the midpoints of the measure's four designated sex dimensions. The dimensions include Feel/Sex, Look/Sex, Do/Sex, and Interest/Sex. These are the four scales that correspond to the four characteristics hypothesized by Myers and Gonda. Four statements are listed; participants must rank each on a scale ranging from very masculine to very feminine. Femininity and masculinity self-ascribed identity dimensions were measured using this self-assessment measurement scale.

In addition, previously designed indexes adapted from the modified Bem Sex Role Inventory instruments measuring sex-linked traits were used to determine an individual's gender identity. The *FTI, Femininity Trait Index* and the *MTI, Masculinity Trait Index* are each based upon 10 items, each which are self ascribed and scored by the participants with a scale from one (never or almost never true) to seven (always or almost always true). In their study, Stern, Barak, & Gould administered each index to their respective heterosexual gender groups. In order to gather more

objective data for our purposes we commingled the two scales and administered both indexes together as one. We hoped that this would better measure both gender possibilities for each participant. In the Stern et al model, the measurement indexes were assessed utilizing LISREL VI, and Cronbach's alpha analysis indicating high reliability. In addition, the SIS components' internal correlation indicated construct validity, while the comparison of the four components of the SIS components with the FTI and MTI scales indicated divergent validity. (Stern, 1987)

To complement the GIR and SIS scores of feminine and masculine traits, we also collected demographic data on this sample population. We obtained information on Age, Ethnicity, Employment Status, Level of Education, and Marital/Partner Status. We also asked a question as what age they felt that they were different from other children in order to evaluate early childhood awareness of gender identity.

Data Analysis

The instruments utilized aided in our determination of gender identity by measuring the attributes femininity and masculinity. The trait data gathered from the surveys was coded and entered into a statistical spreadsheet following as closely as possible the statistical analysis utilized by Stern et.al. This allowed for comparisons to be made between our homosexual/transgender data and their heterosexual data. For our data analysis, the MTI became the "Masculine Score"(MS), and the FTI, the "Feminine Score"(FS). The combination of these scores was labeled the "Gender Identity Rating" (GIR). Stern's Sexual Identity Scale became the "Sexual Identity Score" (SIS). Again, our study sample was comprised of Lesbian Females (LF) (n=30), Gay Males (GM) (n=24), Male to Female Transgenders (TMF) (n=3), and Female to Male Transgenders (TFM) (n=4), yielding a total sample size of n=61. These labels were utilized in order to simplify and identify the variables for comparison purposes in our computer analysis. By comparing these scale and index mean ranges and standard deviations for male to female transgenders and female to male transgenders, we found interesting comparisons to gay males and lesbian females, respectively, and the Stern et.al. heterosexual males and females, respectively.

For the Masculine Score, ten traits that measured Masculinity were added together to yield a value from 10 to 70 for each respondent. By dividing each individual's total by the number of traits (10), each respondent would then be assigned their Masculine Score, ultimately having a range from 1 to 7. A score of 1 would represent low masculinity and a score of 7 would represent high masculinity. The Feminine Score was computed and assigned to each respondent in the same manner as the Masculine Score, except the traits were considered to measure femininity. The total range remained the same, with a score of 1 representing low femininity, and a score of 7 representing high femininity. The Masculine Score and the Feminine Score for each individual was then combined by subtracting the FS from the MS to create a Gender Identity Rating (GIR). The GIR determined each individual's overall masculinity or femininity as a function of the group of adjective traits. A resultant posi-

tive score meant that the group was relatively more masculine than feminine, and a negative score indicated relatively more feminine than masculine. In addition, a total computation from the results of Stern's Sexual Identity Scale was created. The range of each respondent's total coded answers was from 4 to 20, since we had four questions with five possible answers. This total score was divided by four to create each respondent's Sexual Identity Score (SIS), with a range 1 to 5. Of course, a value of 1 represents "Very Masculine" and a 5 represents "Very Feminine". This scale was used to delve into the cognitive aspects of perceived gender identity compared to the adjective trait aspects of the GIR.

Results

Mean Score Analysis on both Instruments

Average Group Masculinity Scores, Femininity Scores, Gender Identity Ratings, and Sexual Identity Scores Table

Sexual Identity		Masculine Score	Feminine Score	Gender Identity Rating	Sexual Identity Rating
Lesbian Female	Mean	5.18	5.95	-.77	3.09
N=30	Std. Deviation	1.05	.69	1.08	.729
Gay Male	Mean	4.90	5.68	-.77	2.53
N=24	Std. Deviation	.89	1.14	1.15	.474
Transgender: Male to Female	Mean	3.73	5.23	-1.50	4.41
N=3	Std. Deviation	.90	1.05	.55	.52
Transgender: Female to Male	Mean	5.75	5.05	.70	2.37
N=4	Std. Deviation	.34	.54	.31	.43
Total	Mean	5.0	5.75	-.71	2.88
N=61	Std. Deviation	1.00	.926	1.12	.75

For the score of masculinity, the (LF) received a score of 5.18, (GM), 4.90, TMF, 3.73, and TFM, 5.75. A scoring continuum placed Female to Male Transgenders at the high end of Masculinity, the Lesbian Females and Gay Males in the middle of the high end of the scale, and Male to Female Transgenders at the high end.

The LF received a feminine score of 5.95, GM, 5.68, TMF, 5.23, and TFM, 5.05. This scoring continuum placed Lesbian Females higher on the Femininity scale, followed closely by Gay Males, Male to Female Transgenders, and Female to Male Transgenders respectively.

Our four groups taken as a whole had an average score of 5.03 on the Masculinity measurement and an average score of 5.75 on the Femininity measurement. The LF average GIR of -.77 and GM rating of -.77 indicated both groups to be slightly more feminine, while TMF -1.50 were more feminine, and TFM rated more masculine at .70. This continuum as we anticipated would put TMF at a higher feminine rating, with GM and LF more androgynous, and TFM being the most masculine.

The SIS scoring for the LF was 3.09, GM, 2.53, TMF, 2.37, and TFM, 2.37. Again, as anticipated, the continuum for the SIS put TMF at the highest feminine score, LF, an androgynous score, GM, a slightly masculine score, and TFM receiving the most masculine score.

Analysis of Response Percentages for the SIS

The following table was constructed to show the percentages of respondents that answered in a particular way on the Stern's Sexual Identity Scale for both our sample population (homosexuals) and Stern's sample population (heterosexuals).

It is important to note that between 92 and 97 percent of LF and GM respondents answered in the middle ranges of masculine, neither/nor, and feminine. The TMF all responded neither/nor or to the very feminine extreme. Not one response from the 3 TMF respondents was on the masculine side. The TFM all responded to neither/nor or to the masculine extreme except two responses that were in the feminine range. As for the Stern heterosexual sample, 79.8 to 92.1 percent of heterosexual females (HF) answered feminine or very feminine, while 82.9 to 95.3 percent of heterosexual males (HM) answered masculine or very masculine. The perceived correlative trend between these percentages indicates in this analysis very clearly that TMF and TFM are more like HF and HM than their androgynous GM and LF counterparts. Even taking into consideration our small sample size, this analytical trend should warrant future study.

In addition, one-way ANOVAs were run to compare each group's sets of responses on the modified Bem Sex Role Inventory and Stern's Sexual Identity Scale as compared to each other group respectively.

The following are the results:

- Comparison of TMF and TFM showed a significant difference in both Gender Identity Rating (P=.046) and Sexual Identity Score (P=.000).
- Comparison of LFs and Transgender TMFs demonstrated a significant difference in Sexual Identity Score (P=.004), but not in Gender Identity Rating.
- Comparison of LFs and GMs showed a significant difference in Sexual Identity Score (P=.008), but not in Gender Identity Rating.

Observational interviews were conducted to gain qualitative data as well. The interviews ranged in time from one half hour to two hours. A total of six interviews were administered, consisting of two lesbians, two gay males, one female to male transgender, and one male to female transgender. The questions were designed in

Percentage of Responses on the Sexual Identity Scale

	Very Masuline (%)	Masculine (%)	Neither Masculine Nor Feminine (%)	Feminine (%)	Very Feminine (%)
Lesbian Female (N=30)					
Feel/sex	3	10	43	40	3
Look/sex	3	20	27	47	3
Do/sex	3	27	43	27	0
Interest/sex	3	33	37	27	0
Gay Male (N=24)					
Feel/sex	4	46	46	4	0
Look/sex	8	84	8	0	0
Do/sex	4	38	54	4	0
Interest/sex	0	16	67	13	4
Transgender: Male to Female (N=3)					
Feel/sex	0	0	33.3	0	66.6
Look/sex	0	0	0	66.6	33.3
Do/sex	0	0	0	33.3	66.6
Interest/sex	0	0	0	66.6	33.3
Transgender: Female to Male (N=4)					
Feel/sex	0	75	25	0	0
Look/sex	25	75	0	0	0
Do/sex	0	75	0	25	0
Interest/sex	0	25	50	25	0
Heterosexual Female (N=380)					
Feel/sex	0.8	1.1	9.2	60	28.9
Look/sex	0.8	1.3	5.8	66.6	25.5
Do/sex	0.8	3.4	17.4	62.4	16.1
Interest/sex	1.1	5.5	23.7	53.2	16.6
Heterosexual Male (N= 380)					
Feel/sex	30	62.1	5.8	1.3	0.8
Look/sex	26.1	69.2	3.4	0.8	0.5
Do/sex	21.6	66.8	10.5	0.8	0.3
Interest/sex	20	62.9	12.9	3.7	0.5

order to gain more insight concerning their gender identity and concepts of masculinity and femininity. Our first question dealt with the subject verbalizing their perceptions of masculine and feminine traits. Other questions dove into self-perceived masculinity and femininity. Traits from the Bem Sex Role Inventory were also discussed.

Coding yielded a trend among all subjects. The basic consensus by all participants was that masculinity/femininity is a societal creation that influences one's perceptions of their gender. Therefore the subjects all were uncomfortable with having to choose and conceptualize their gender identity. Androgynous responses were consistent with the quantitative data gathered.

This quote by subject 1 (a female to male transgender) represents the trend we encountered:

> "...gender is created, you know, and it's, in this particular culture and society, there's this dichotomy that exists and a socialization that exists. I do believe that there are innate differences amongst people because I've raised a child that is very gender neutral, the other side of the family does not raise him gender neutral, but especially this past year he's been with me the majority of the time, but he's very masculine and masculine identity most of the time, so I think there are some innate thrusts, but I think if people had the opportunity to be more open there would be more understanding. I mean, I just bought this game for my aunt and uncle Men Are from Mars, Women are From Venus, and I just think there would be a lot more stuff like that if people were just more able to flow, and when you're in the gay and lesbian and trans community as opposed to the non-trans straight community, you see so much more variation in regards to gender roles and masculinity and femininity and they flow in different ways to different people."

Subjects 2 through 6 spoke of the socialization and creation of gender as well.

Future empirical research may need to take into account that members of the GLBT community are overall not comfortable with labeling themselves as strictly masculine or feminine. Subject 4 nicely reiterated this idea by stating that "my concepts of what is masculine or feminine are just that, mine. I see myself as a person neither masculine nor feminine and at the same time I am both masculine and feminine..."

Discussion

GENERAL

One of the first trends that seemed unusual is that our respondents as a whole scored higher on the Femininity Trait Score than on the Masculinity Trait Score, with values of 5.75 and 5.03, respectively. This may mean that Lesbian, Gay, and Transgender individuals are all simply more feminine in their perceived gender identity than the heterosexual population. More research should be done on this area to

determine if we have found a trend. There is also the possibility that the traits taken from Bem's Sex Role Inventory are outdated for our population today. The world has changed since Bem created the scale in 1974, and since Stern modified it in 1987. Traits like "compassionate" and "understanding" that may have been seen as purely feminine in the past may now be seen as more universal in navigating within our world. There is also the concern that Bem's scale was designed for application among heterosexual individuals and is not equally applicable to homosexual and transgender individuals. We applied this scale to the homosexual community with the assumption that it would apply to them as well as it has been proven to apply to heterosexual subjects, thus allowing us to make some comparisons. It is quite possible that the

Demographic Data

Age

	Frequency	Percent
20 – 39	37	60.7
40 – 59	23	37.7
60 – 80	1	1.6
Total	61	100.0

Level of Education

	Frequency	Percent
High School - Less	14	23.0
Some College	26	42.6
Some Grad School	18	29.5
No Response	3	4.9
Total	61	100.0

Ethnicity

	Frequency	Percent
White	51	83.6
African-American	4	6.6
Hispanic	3	4.9
Native American	1	1.6
Other	2	3.3
Total	61	100.0

Marital Status

	Frequency	Percent
Married/ Cohabitating	36	59.0
Single	22	36.1
No Response	3	4.9
Total	61	100.0

Employment Status

	Frequency	Percent
Employed Full Time	44	72.1
Employed Part Time	5	8.2
Student	4	6.6
No Response	8	13.1
Total	61	100.0

Age of "Difference"

	Frequency	Percent
5 – years	22	36.1
6 – 10 years	14	23.0
11 – 15 years	15	24.6
16 – 20 years	7	11.5
21+ years	3	4.9
Total	61	100.0

Bem adjectives are really not a good measure of gender traits as applied to gender identity among the homosexual community, and that some other scale may need to be created and tested. Responses within our observational interviews also supported this. There was a consensus among the subjects who were interviewed that measuring gender identity as a function of simple adjective traits implied societal stereotypes of femininity and masculinity. Several subjects indicated feeling uncomfortable describing themselves in those contexts.

Upon analyzing both the Gender Identity Rating and the Sexual Identity Score we noticed another trend, that Male to Female Transgenders scored higher Feminine Scores, and Female to Male Transgenders scored higher Masculine scores, while Lesbian Females and Gay Males scored androgynous scores, more in touch with both feminine and masculine traits. On the Gender Identity Rating, the Lesbian Females were slightly less feminine than Gay Males, while on the Sexual Identity Score the Lesbian Females were more feminine than Gay Males. This leads us to believe that each scale measures different aspects of gender identity. A correlation was done comparing the two scales and a correlation of t=.220 was found with a significance of p=.089, indicating that they are marginally related to one another. This finding is quite understandable given the fact that the SIS data from the previous analysis section seems to better compare perceived gender identity than the aforementioned modified Bem adjectives did. An increase in sample size may correct this shortcoming, but it seems more likely that the cognitive SIS is a better measure of sexual traits than the adjectives on the Bem scale are.

When comparing the average responses to Stern's Sexual Identity Scale for both our sample population (homosexuals) as well as for his sample population (heterosexuals) we were able to see how homosexuals related to heterosexuals. The previous analysis seems to indicate a polarization between the two heterosexual sexes as well as the small groups of transgender subjects in our sample group. One important statistic to note was the fact the TMF subjects in our study showed even greater femininity than HF subjects in the Stern sample did. This may be due to the fact that since TMF are must work harder to fit into a female physical perception; they typically try much harder to be more feminine. It is also possible that this finding may also be due to the fact that our sample size was very small for transgender individuals.

Demographic Discussion

When our demographics were analyzed, we noticed that our sample group came mainly from individuals that were in the age ranges of 20-39 and 40-59. We only had one individual from the age group of 60-80. Thus our findings can only give us an idea about the younger and middle-aged populations. Future studies should include members from the upper age group so that the results may be better generalized to the whole population.

Another issue that makes our sample population difficult to generalize was the lack of diversity. Eighty three percent of the sample identified themselves as white,

leaving us with under seventeen percent of the population identifying themselves as being from a different ethnic background. Future studies should include a more diverse population, to get a more complete picture of how gender identity might also be affected by ethnic background.

An extremely interesting trend was apparent when individuals were asked about their first recollection of "being different" from their peers. Over 55% of our respondents reported that they felt different prior to the age of 10. Over 75% of our sample felt that they were different by the age of 15. This information may assist in leading us to believe that genetics does play a role in the determination of homosexuality. Early childhood psychological theory has indicated that children have a strong need to belong and be accepted by their peers. It is hard to believe that a child would choose to be "different" or homosexual at an age when conforming is so important.

Conclusion

Through using a modified version of the Bem Sex Role Inventory and Stern's Sexual Identity Scale, we found that indeed there are differences among the groups. There seems to be a continuum of masculinity/femininity with TMF being the most feminine, LF and GM being the most androgynous, with some femininity and masculinity mixed together in their identity, with TFM being the most masculine of our four groups. It is only when comparing our sample population to Stern's heterosexual population that we see, for the most part, the GLBT community falls inside the scores of heterosexuals on perceived gender identity. In one case, the TMF were even more "Feminine" than the HF, but otherwise there were no exceptions to the trend. This one exception may also be an error on our part as our sample size was very small, therefore giving us large percentages compared to Stern's sample population. These differences may mean that future studies should be done to understand how these differences may affect the group as a whole, as well as our concepts of masculinity and femininity.

In the future, additional more detailed gender identity analysis can only aid in furthering the understanding of the social and personality dynamics of homosexuals and transgender people. While the debate rages on in our society over human rights for social and legal equality, further empirical studies of this type can only contribute to a deeper analytical understanding of existing gender schema theories as they relate to homosexuals and transgender individuals. These types of psychological and sociological analyses along with additional biological and genetic data may assist in overcoming the moralistic negative stereotypes that are engrained into the fabric of our society. The ultimate purpose of conducting this type of research should be to assist the GLBT community and society in general to come to a better understanding of the inherent similarities and differences between human beings of different gender identities. We would hope that by coming to this kind of more comprehensive understanding and recognition of individual and group differences based on perceived gender identity, a more cohesive and stronger GLBT community may result as well.

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Keys

By Laura Vanaskie

It seems like desire is pretty important to existential theory. Just about every modern philosopher has written about it. Freud thought that we want to constantly fulfill our desires, that the pleasure principle is one of the hallmarks of human nature. It is true that all people feel desire: desire for food, desire for sex, desire for companionship, etc. It is also true that many people think that if they can satisfy their desires they will be happy. In this sense happiness means extinguishing lack. This definition of happiness totally annihilates the enjoyable aspects of desire.

Desire breeds fantasies. We fantasize about the perfect bacon-cheeseburger and the perfect sexual experience, and we relish every minute of these fantasies. Do we really even want to satisfy some of them? Take, for example, a woman who feels intensely attracted to a certain friend of hers. She turns every kiss on the cheek he offers into a wildly detailed sexual fantasy. Her infatuation continues for several months, and her fantasy of him just keeps getting better. Finally, after all that longing, she ends up in bed with him...and he turns out to be a complete disappointment. He kisses like a dog laps up water, he caresses with the gentility of a bear, he has no coordination, and to top it all off, he has the stamina of an asthmatic, four-hundred pound, middle-aged alcoholic. Fantasy is often better than reality.

Fantasy is free. It is free of all the inadequacies of real life. Fantasy is magical, pleasureful, and it wouldn't exist without desire. If we could extinguish lack, we wouldn't fantasize. People will say that fantasy is fake, and so it can never make you happy. But I say that it can make you free. Which leads us to the crucial question:

What is more important, freedom or happiness?

Are you better off living your life free or happy? The average American would probably say happy. After all, it is built directly into our ideology. "The pursuit of happiness." It is even built into our Disneyland fairy tales. "And they lived happily ever after." Doesn't that sound so nice and easy? Beware.

In the interest of this paper, I asked my friend Liz yesterday which she thought was more important, and she predictably replied, "happiness," with hardly even a mo-

ment of reflection. The conversation continued for a few minutes, and eventually her reasoning became apparent: "I just think what you don't know can't hurt you." Oooo, she walked right into the trap, and I mean that literally. How very Sartrean, and Freud would probably have a few laughs at her expense, too.

"What you don't know can't hurt you." Whoever came up with that wonderful phrase must have been some kind of clever marketing executive. What a fantastic way to get people to settle. Liz's type of reasoning is exactly what Sartre writes about in *Being and Nothingness*; living in "bad faith" he calls it. Bad faith: refusing to accept the freedom to face who you really are and choosing to trick yourself into thinking you are happy. It is usually a subconscious choice, but a choice nonetheless.

Sartre is right. Most people do live in bad faith. They allow marketing geniuses and politicians to design the picture of what living should look like, and in effect totally compromise their own being. We should all live in a plastic house in the suburbs with our loving spouses and two children, one boy and one girl obviously. We should all commute an hour and a half, to and from our fancy office jobs, which naturally we despise, every day. Most importantly, dressed in our Gucci suits, we should all drink diet coke and Starbucks with our Big Macs and Egg McMuffins while listening to Brittany Spears in our sporty new SUVs. Gorgeous.

This carbon-copy lifestyle offers several things: a spouse, a "better half" who will always be there to tell you that everything is OK and thereby reinforce the bars of your happy cage; children for you to brainwash into accepting your happy cage when you are finished with it; a job to provide you with a false feeling of security and more importantly money; and finally, stuff, lots and lots of stuff which you don't need, but you think you do, thanks to the wonders of advertising. All of these offerings of a happy life can be summed up in one beautiful word: Distractions. Distractions are the most valuable part of a happy life, because without them, we would be forced to actually think about things like who we really are and why we really exist, and then we probably wouldn't be very happy anymore.

Happiness is easy. It is sane, it's not very messy, and it is rational. It is the American way! Freud hated Americans. Maybe he was onto something...

Freud wrote a lot about happiness in *Civilization and Its Discontents*. He identified three unavoidable limitations to happiness. The first is nature. Natural disasters and freak dog attacks alike, natural occurrences happen every day and are completely beyond human control. They can take away the people we love or our homes or our cars or any of our possessions for that matter. They can also lead to the second limitation: physical pain. You just never know when your appendix is going to decide to explode. The third inevitable threat to happiness is the suffering inflicted by other people. Your boyfriend just doesn't love you anymore; the other kids love to tease you about your weight or your balding or your lisp. Happiness doesn't sound so easy anymore, does it?

In Freud's analysis of happiness, he illuminates the greatest weakness of the happy life: No one can be happy all of the time. It is impossible to live an entire life without

ever suffering physical injury or being mistreated by another person. The worst part about all of the threats to happiness is that they are beyond your control. Control is essential to a happy existence, because control is what enables you to fool yourself. It is in the moments when happiness is threatened that people are given a glimpse of the reality behind the distractions; they are forced to realize that they really have no control. But wait: are they really forced to face their true selves in these moments? Not as long as they have drugs!

In addition to identifying three uncontrollable threats to human happiness, Freud also identifies the three ways people react to these threats in order to shield themselves. First, they can become a hermit. They can choose to deny the existence of other people to avoid suffering from them; unfortunately they still can't escape their own decaying bodies or the quaking of the Earth. So if living in isolation fails, people can choose intoxication. A few hits of opium, a little morphine, and a bottle of wine ought to do the trick. They feel no more physical pain, and they are too stoned to worry about the people around them. Drugs might be the best way to avoid unhappiness. (There is a reason that anti-depressants are the most popular prescriptions in America right now.) That is, as long as the supply is constant. For those good citizens who don't want to sin or disobey the laws of society, the last way to avoid facing your true self and your lack of control is to go right back to your distractions. Bury yourself in your work, buy yourself a new car, or take an extravagant vacation.

As Freud and Sartre see it, people will never confront their true selves, because it is just too easy to elude yourself. "Yes, I'm happy, and if I'm not, I don't know it, so who cares?" Humans have even found ways to avoid the seemingly unavoidable limitations of happiness, so maybe the happy masses really do have it all figured out.

For those of us who want to avert the happy herds there is freedom. Here is what it looks like: You follow Sartre's path from bad faith to good faith by freely facing yourself, an activity which Sartre believes none of us will undertake anyway. When you do this, you experience great anguish and nausea which makes you want to turn away, and plunge into your distractions. But you don't turn away; you keep staring. What you see is your own multiple hypocrisies and lies. You are forced to realize disturbing things like how you actually like the smell of your own feces and that you don't really care about much other than your own self. It is really grim. But then you realize that it only so dismal, because you are channeling all of this information about yourself through societal restraints which you used to think were unavoidable and no fault of your own, but you now realize are self-imposed. You don't *have* to eat three square meals a day and chew each bite 32 times before swallowing. You don't *have* to get married and pump out 2.5 children. You don't even have to pretend that you don't masturbate and that you only fantasize about your husband. You only do these things, because someone tells you to and has told you to from the time you were a young child. You realize that you can be free, and you can stay free if you want to. Scary.

At first all of these revelations about your freedom seem even better than happiness used to seem. As you dig deeper into your newfound freedom, you realize some pretty disturbing aspects of it. The first frightening thought: Now that you are free to exist as you are, you cannot return to your old happiness. From freedom you cannot turn back. You can't lean on your old crutches, your distractions. You realize how difficult this kind of living will be: constantly having to make your own decisions, because you can no longer rely on where your parents, your friends, your teachers, society would like to lead you.

Decisions are the second scary thing about freedom. Making decisions is scary, because there is an excellent chance that you will make the wrong one. We hate making decisions; decisions cause anxiety.

The third scary thing about freedom: When you realize that you really are free, you have to realize that what everyone has told you your whole life is false. From the time you were a baby people have been telling you how you are going to grow up and go to college to get a nice, sound job and raise a nice, sound family, and you are going to dedicate your life to these things, because that is the best way to live. Now that you are free, you realize that there is no best way to live; you don't have to dedicate yourself to anything. Life is pointless.

Now you are sufficiently scared out of your mind of your own freedom, and you have no way out of it, except for death, or maybe drugging yourself into a state in which you are unable to think about all of this stuff. This fear sounds like a bad thing. But it isn't. In fact, it is a very good thing. You just have to realign your perceptions of fear and pointlessness.

Some people get caught up in the fear of freedom. They never realign their perceptions; they just sink into scared. Many of them claim to have 'found god." God is just what they cling to in the wake of their fear of themselves. They don't want to reflect on themselves anymore, and they certainly don't want to have to make any decisions, so they use god as an escape. They reflect on god instead of themselves, and they believe that god has some grand plan for them, so they aren't really ever making any decisions. Convenient.

Humans hate fear, because fear is discomfort. Fear is being unsettled, insecure, and weak. Except that it isn't. Being able to feel fear is what makes us alive. If we never feared anything, how would we even know we were alive? People say that you would know you were alive if you felt love or if you felt happy. Feeling love and happiness doesn't make you feel alive, unless you have felt unloved or unhappy, unless you have felt the fear of never loving or the fear of a threat to your happiness. If you only felt love and happiness, you wouldn't be able to recognize them, because your life would be unchanging, motionless, stagnant. That doesn't sound very much like living. We need fear, and we need discomfort to separate us from machines, to interrupt our constant lives, to make us move.

Pointlessness is engraved in our minds as a bad thing, mostly due to the awful question why. "Why are you playing with your food, Junior?" asks your mom when

you are seven. What she is really saying is, "The purpose of food is eating, not playing." By constructing a mashed potato volcano you are missing the point of food, and at the same time, since you are not using food in the way in which it is intended to be used, you are doing something pointless. Then, when you get older and you go off to college with the rest of the poisoned youth, and you register for an art class, your dad asks, "What is the point of taking an art class? You are going to be an engineer, just like me. Art won't get you anywhere." (Nowhere is another thing we are told is bad from birth.) What he is really saying is, "Why are you wasting your time and my money on an art class?" Time is why we think pointlessness is bad. If you are involved in a pointless activity, you are wasting time. And time is too valuable to waste, as we should all know by now.

It is the same thing with doing the same activity over and over again. For example, watching the movie *Reality Bites* fifty times is stupid; you already know what is going to happen. However, you enjoy watching it every time, regardless of your prior knowledge. So what makes it so stupid then? It is stupid, because you are wasting time. You could be watching a new movie or doing something else entirely.

What is really stupid is the human obsession with time. We created this thing called time as a limiting factor of our existence. Whoever designed time was surely sado-masochistic. Time does not have to be dreadful, though. Gordon Bearn writes about Aionic time in his soon-to-be-published book *Life Drawing*. Aionic time is not a limit, because it is not chronological.   Chronology can kill you. It decides the way we can function. We can only do things in chronological order, not backwards or upwards or jumbly. I can't choose crawling as my mode of transportation, because crawling was my mode of transportation when I was a baby, and 20 chronological years have passed since then. I can't go back now. Well, what if I want to crawl? Then I am going to have to break free.

Time makes us avoid pointlessness and repetition. If we didn't avoid them, but rather confronted them in our own freedom, we would find that they can be so enjoyable. If I have no point, and my life is, in fact, pointless, then it can be so many other things! If I don't have to dedicate my life to one single thing, then I can dedicate it to multiple things! I can develop not just one of my potentialities, but many of them, maybe even all of them! I can watch *Reality Bites* three times in a row without worrying that I just wasted six hours; I can just enjoy it.

If you can go through all that it takes to be free, then you can realign your perceptions of fear and pointlessness, because once you are free, you can abandon chronological time. Now you can really dig into Herbert Marcuse's world of potentialities. Instead of spending your days doing what other people tell you to do or expect you to do, like following in daddy's footsteps, you can follow your own desires. You can take eleven art classes, even that one that terrifies you because you have heard that it is exceptionally difficult, because you enjoy them and you have begun to welcome fear. You can even take the same class over again, because you liked it so much the first time, and you haven't wasted anyone's time, because you now exist outside of it.

Like Billy Pilgrim, you are "unstuck in time" (Kurt Vonnegut, *Slaughter House Five*, pg. 1). But everyone thought Billy Pilgrim was crazy. Billy is crazy, and he is better off than the sane masses. Billy's craziness frees his imagination, even if he doesn't realize it. Sanity stifles imagination; sanity lessens its value. Sanity makes art seem like excess, because art has no function. "You must be crazy to want to finger-paint that chair. It is a perfectly good chair; you will only ruin it." Marcuse wrote a great deal about art and imagination. His primary concern was that humanity would lose its imagination; it would become too sane. Marcuse saw art and beauty as the way to live freely. He makes an outstanding point. When are we the most free? When we are roaming around our imaginations. Anything is possible. You can ride a purple dragon to your dream girl's door in the sky, seduce her with your outstanding charm and good looks, and make sweet love to her until dawn. There are no limits to imagination; there is no time in imagination. It is where freedom plays.

Imagination also helps you find another one Marcuse's favorite things: potentialities. Your imagination feeds you ideas about what you might like to try. In your freedom you can take these ideas out of your imagination and experiment with them in reality. You can imagine yourself as a rockstar, and then actually try to learn how to play the guitar. When you are not free, you imagine yourself as a rockstar, but you are too scared that you will fail to actually try it. It is not that you won't necessarily feel the same fear when you are free; it is just that you will be OK with that fear and work with it. You probably will be a really bad rockstar. In unfree language, you will probably fail, but you will also be OK with that failure, because you will know that you can be the world's most beloved rockstar whenever you want in your imagination.

Actually, when you are free, failure won't really exist anymore. To fail you need to have a notion of what it means to succeed. In the unfree world success means doing things well where well is defined by other people. She succeeds at being a beautiful dancer, whereas his lack of rhythm makes him a terrible failure at it, as the onlookers see it. But if he is free, and he likes to dance, he will dance anyway, flailing his rhythmless appendages this way and that, and he will never think of his dancing as failing. He will probably think of it as playing.

Playing is another fantastic thing about imagination. Imagination allows us to make-believe. It allows us to behave like children. Adults hate this. We have this infatuation with maturity, but what has maturity ever done for us? When we were young, people were always telling us to grow up, to act like adults. They always told us this when we were playing in some way, like for example, when you giggled at some off-color joke, or played with your food, or pretended your spoon and fork were drumsticks. For some reason this "immature" behavior annoys mature people. The most probable reason is that they are jealous on some level that they cannot make a mashed potato volcano, because they are trapped by their own concept of maturity, which they learned from their parents, who learned it from their parents, and so on.

A woman versus a girl: Several college-aged girls get together one night and rent four Molly Ringwald movies from the eighties and *Grease*. They buy big tubs of ice cream, potato chips, and lollipops. The sit up all night giggling at the goofy scenarios in the movies which they have seen a hundred times before, talking about boys, playing "truth or dare," and pigging out on the fattening goodies. They used to do this when they were in grade school. It was fun then, and it is even more fun now. A woman, the same age as the girls, for age is irrelevant, hears about how they are spending their time and scoffs, "They are so immature. They really need to grow up and get in the real world. Don't they have any work to do?" Yep. In fact, they all have finals coming up, but right now they want to play. The woman wants to play, too, but she is unfree. She turns her jealousy into criticism of the girls. All she gets out of her maturity is bitterness and condescension. It makes her feel better about herself, but it is a false feeling.

Falsehoods are essential to unfree people. They allow distractions to stay intact. The greatest falsehood is identity. Humans think they need identities; they need to distinguish themselves from one another. Originality is a big deal. Origins are a big deal, for that matter.

The worst type of identity is national identity. When someone asks the question, "What are you?" We somehow automatically know how to respond: I'm Polish, or I'm Scottish and Italian, or the best answer of all, I'm American. And when we give these answers, we usually get some sort of haughty pride about it. We feel some sort of unfounded comradery when we meet someone else whose name ends in "ski" or begins with "Mc."

"I'm Polish." What do these words actually mean? They mean my ancestors lived in Poland before I was even born; that's pretty much it. Does it really have anything to do with who I really am? Probably not. I assume it does, and as a result I let it affect my being, but I don't have to.

National identities impose images on us. One of the most common categories of jokes is Polish jokes. How many Pollocks does it take to screw in a lightbulb? There was an English man, an Italian man, and a Polish man... All of the punch lines have something to do with the low intelligence of Polish people. I have heard them all my life. As a result, when I was younger, I was always trying to prove my intelligence, as if to say to the world, "I'm Polish, and I'm not stupid!" Now that I have realized that the "ski" on the end of my name has nothing to do with my being, I don't have to be a smart Polish person anymore; I can just be smart. Less qualifying, less limitations.

Here's another example: A Jew living in the United States has lived his entire life as a supporter of the Israeli State, anti-Palestinian, anti-Arab. His only reasoning for his hatred is national pride. His Jewish identity imposes upon him this image of evil Arabs. He knows nothing of the history of Israeli-Palestinian relations; he only know he is Jewish. Subtract his national identity, and there is no need for hatred. He becomes a different person.

It is not knowing your family history that is being criticized here. It is taking a past that isn't even yours and assuming that it can give you identity that is the problem. It is the often fanatic pride that comes along with national identity that makes it even worse.

Any form of identity is dangerous, not just national identity. Identity is another limit created by humanity and forced upon the masses. It has already been mentioned that we think we need identity so that we don't blend together, and also that we think originality is very important. Where do these thoughts come from?

Humans love definitions. We have to love definitions, because we think verbal and written language are the only kinds of language that matter. Words require definition, because so many of them have multiple meanings. We are forced to constantly define and explain what we mean when we speak or write. And so we feel the need to define ourselves, too. We need to be able to say, "I'm really smart, but not like book-smart, like street-smart." Or, "I am biology professor at Lehigh University, but I don't teach general biology, only molecular biology." Limits, limits, limits. By identifying ourselves like this, we build our own cages: Now that I have said that I am street-smart, I have to behave street-smart all the time. I can't talk to strangers, and I have to know where all the thugs hang out. Behaving any other way would compromise my self-defined identity.

Identity comes from definitions which come from verbal communication, which is completely inadequate. Humans have themselves fooled into thinking words are the only clear way to communicate. In doing so, they deny the validity of all other forms. We can communicate with our the motions of our hands or with the vigor of our touches or with the manipulation of our voices or with the shadings of our eyes. All of these things can serve as crystal clear forms of communication.

I slam my fist on my desk, and my roommate knows immediately that I am frustrated with my philosophy paper. My father pats me on the shoulder with a certain amount of force that informs me that he is proud of me. Your lover lets out a slight "ahhh" and you know you how you have made her feel. Your best friend gives you a look form across the room that says, "I'm so bored; let's get out of here." The beauty of the senses.

When you are free, you become more content with non-verbal communication, because you realize what words are typically used for: defining and analyzing. The danger of definitions have already been mentioned. Analysis is also dangerous, because it can trap you. When you analyze something, you are really looking to break it down, to remove its dualities or multiplicities. Sartre is really guilty of this. He became so obsessed with removing dualities and multiplicities that he never seriously considered the value of them. Humans do this all the time. They become obsessed with removing dualities. Dualities are mysterious to humans, and mysteries beg to be solved. Solving mysteries requires rationality, another threat to freedom. We express our rational thought in the form of analyses. If he did A to me, it is probably because I did B to him, and if I do C to him now, he will do D in return. I've just removed all

other options from this scenario. What about X, Y and Z? I have limited me and him to the actions in my analysis, all as a result of my rational thought processes, but it is such nice, safe pattern I've designed. Now I am so trapped, but I am also so calm and content having reasoned away all potentialities. So we analyze ourselves to death.

When you are free, you don't need analysis, because you don't need to solve anything. You aren't looking for the point to everything, because you don't care about points. You begin to like dualities and multiplicities, because they are indicative of potential. In this mental environment your senses are finally free to detect the intricate beauty of non-verbal communication. It becomes way more important to hear your lover's moan or to feel his body's quiver, than to hear him say, "I love you," perhaps the three most inadequate words of all. He loves ice cream sandwiches, too. "I love you," means so little compared to the intense emotion you can see in his starry eyes when they look into yours. It is only in the realm of freedom that your senses can be free enough to really understand non-verbal language and to communicate the depth of your emotions.

The beauty of the senses is not just that they allow us to communicate on a different level than words. There are several other amazing aspects of sensuality. The most obvious one is that sensual experiences are soooo enjoyable. Unfortunately, humans have removed the sense part of sensuality. When we hear the word, we think of genital pleasure, or at least the build up to it. I could be wrong, but when I last checked, humans had at least five senses. What happened to all of them?

The answer brings us back to time again. Chronological time has put us all in a hurry. We rush everything, especially the things that take time to enjoy, like meals, for example. We scarf TV dinners while catching up on "current events" by watching the TV news before we have to go back to the office and put in our overtime hours. Or, we speed through the drive-thru window at McDonald's to get our Egg McMuffin and scalding-hot, styrofoam-tasting coffee which we consume anxiously on our car ride to the office in the morning. Marx wrote about how we numb our own senses with this type of behavior; we deny the sensual pleasures that eating, drinking, and procreating can afford us. We do so, because we don't have time to enjoy them.

We need to slow down. Bearn writes about the value of slowing down. Slowing down allows you to relax. When you relax, you can refocus the energy, which you had been expending on rushing to the finish, onto your senses. Finishing is the ultimate goal of our hurrying. We always want to finish: We want to hurry up and hump, so we can have our orgasms and roll over. We want to finish our meal, so we can stop wasting time on eating and get back to more productive activities. I wonder if we would always want to hurry up and finish everything if we realized that the ultimate finish-line is death. We are basically hurrying up and dying.

Back to slowing down: Once you have found a way to slow yourself down, you are able to notice how just about everything you do has a sensual dimension, if you are paying attention. As I sit in front of my computer right now, the inside of my pants is brushing my shin in a very soft, delicate sort of way. In addition, I have actively

engaged another one of my senses by lighting a cinnamon-scented candle on my desk. Now, while my eyes are focusing on this harsh computer screen, my legs feel warm and cozy, and my nose feels invigorated and alive. My senses have given me little pieces of joy that I otherwise would not have.

Even activities that seem altogether void of sensual dimensions can become sensual with the flick of a lighter, or some other small adjustment. And if you don't have any candles, you always have the sensual dimension of the imagination. Here some would argue that your imagination is not sensual, because it doesn't involve one of the five senses you learned about in grade school biology. If imagination doesn't have a sensual dimension, then how come I unintentionally lick my lips when I think about kissing a particular man's neck? How come a man reaches for his crotch when he thinks of particular photograph he has seen? If a person can honestly argue that the imagination is not an instrument of the senses or the sixth sense for that matter, then that person exists in the world's most invincible cage.

Imagination can reach just about anyone, as long as they have even the tiniest pore in their cage walls. It is important to note that imagination can be used to conjure up fantasies of violence and suffering, just as easily as it can be used to develop sexual fantasies. To some people, this makes imagination frightening. It provides some comfort to remind yourself that it is only imagination, and imagination is the least harmful place to act out violent intentions, but this does not mean that a number of the people who imagine violence won't act it out in reality. But this all goes back to the unfree need for control. Imagination scares some people, because they know that they cannot control other people's thoughts or actions. This reliance on control has to be abandoned to reach freedom; it is probably freedom's biggest obstacle.

Abandoning control means facing your own mortality. For the greatest thing beyond your control is your own death. Even if you plan out your own suicide, who is to say that you won't get hit by a Mack truck on your way to the pharmacist to pick up the lethal dose of sleeping pills? No one wants to face the fact that he is going to die and that he doesn't know how or when. Death is scary, and as mentioned earlier, we don't want to be scared. Death is mysterious, and as also mentioned earlier, we want to solve all mysteries, but death is one mystery we can never solve. We won't know what the other side looks like until we get there, and it is way too late to come back then. So we construct "the afterlife." It makes us feel better and gives that false feeling of control to which we so desperately cling. Then we can say things like, "If I have to die, then I want to die happy," and we think we are happy in our neat, little cages.

The best example of caged living is the life of the perfectionist: The perfectionist's greatest obsession is control. He wants to control every detail of his life. He especially wants to control everyone around him: his wife, his children, his co-workers, his god. He loves schedules. Everything in his world runs on a schedule. He wakes up at a specified time, he cleans on certain days of the week and does laundry on others. His two-year old has to take a nap at the same time every afternoon. He eats his

meals at the same times every day. His primary concern with all this scheduling is efficiency. The more efficient he is, the more stuff he can fit into one day. By living this way he controls everything and ensures that things will go his way. If everything is going his way, it can't be going any other way. He has scraped potentiality off his windshield, and now all he can see is the straight road his rationality has paved. He is so safe. And he is so much worse off than everyone else. The perfectionist can die happy as long as everything follows his plan. I say that I would rather die free.

The best thing that can happen to a perfectionist is for everything in his life to stop following his plan. All of the sudden, his hard work stops paying off: He doesn't get the big promotion, despite his eighty-hour work weeks. His teen-aged son, whose life he already had planned to the very last detail, comes out of the closet; no Catholic wedding plans in his future anymore. His two-year-old daughter is diagnosed with autism. His wife is having an affair with a much younger, much richer man. The perfectionist's reaction? Probably denial, at first, then anguish. Anguish at discovering that he is just like everyone else. Anguish at discovering that he has lived his whole life believing that he has control, and now that he realizes he never had control, he has nothing at all. He has a nervous breakdown, because he just can't handle the fact that he is not the hardest worker or the best father or the most devout Christian. He can't handle the fact that these perfect creatures don't really exist. They were his identity, and if they don't exist, then neither does he.

The reason that this is the best thing that can happen to him is that the breakdown might lead him to his freedom, if he can keep himself from turning his eyes away. We already know what awaits him on the other side of himself, the free side: desire, sensuality, imagination, fear, questions without answers in the absence of analyses. All of these things are bits of other philosophical theories that I have taken and to which I have added some of my own thoughts or rearranged them slightly.

I took the parts of Freud's book that I thought reflected some truth, and I ditched the stuff that sounded like over-analytic fluff. I did the same thing with Marcuse and Marx and the rest of them. So now I have all of these conflicting theories meshed into one giant ball of existentialism. Essentially, it all meshes into one thing: confusion.

Confusion is where it's at. If you want to know how to live, my advice is to live confused. Now some are going to say, "What a huge cop-out! Twenty pages of babbling to arrive at confusion?!" Here is where we redefine confusion: The best thing about confusion is that it means you have options. You cannot be confused about something unless it has potentials to be other things than what it appears to be. You can't recognize potentials, unless you are free from your cage. Once you are freed, you can find potentials in everything. Even $2 + 2 = 4$ can have potentials, because you can embrace the sense of imagination. You start adding to the equation things like 2 bananas + 2 oranges = fruit salad. If you add enough variables, you reach confusion. You might even forget the original equation you were considering. You start thinking about fruit salad, then 2 apples, then 2 pears, then 6 grapes, then endless strawberries. Big, plump, juicy strawberries. You run through all of the deli-

cious qualities of strawberries. Mmmm. Now you feel a strong desire to eat strawberries. You don't know why you starting thinking about strawberries, and you don't care. It doesn't matter why, because thinking about them is just so nice.

Confusion is what yields all potentialities. Not the type of confusion we normally envision, but the kind that focuses on options, instead of anguish. Humans have this stubborn tendency to think of confusion as stressful. Confusion doesn't have to be that way. Confusion can be beautiful. We associate confusion with stress, because confusion is uncertainty and conflict, internal conflict. We avoid uncertainty and conflict at all costs, because they threaten our happiness. Happiness becomes an impediment to freedom..

Happiness wants us to stay still. It wants us to stop moving around so much, so it won't be threatened anymore by anxiety and uncertainty, confusion. If you are in motion, the things around you are always changing. This paper is different now, than when I began it, because I have been moving throughout its composition. As a result, this paper causes me confusion. I feel unsettled, even though I am almost finished writing it. I question its content with every line. I keep saying to myself, "I am going to get an A." And then, "This is just a tremendous load of crap." A few moments later, "I am a genius!" Sometimes, "That last part was good, but this part here is a total wreck." I debate myself, I struggle with myself, I confuse myself, I move. Because of this, I will never actually finish this paper. Confusion is where it's at, because it is never an end in itself.

We discussed the finish line a few pages ago. People think finishing stuff will make them feel satisfied, contented, so they race to end everything: meals, sex, childhood, the work day, the commute, the new Grisham novel. The End. There is no room for confusion in the race to the finish line; stop to think about the straight line you are running, and you might never reach its end. You will definitely be left behind the rest of the herd. Then you will be standing there in your confusion all alone. You might have to face your own self, if you are alone long enough, absent from your distractions. You will feel scared and unsettled, but at least you will have options. You will probably feel that your confusion prevents you from moving, while countless dazed and contented others pass you by. But if you teach your own freedom, you will start to feel your own motion as you hover around your newfound options. You will realize that your type of motion doesn't require you to finish anything: No more pressure, no more expectations, mo more certainty.

Many philosophers try to offer ultimate answers, solutions to unsolvable mysteries, finish lines, and they all try to make their finish line sound better than some other guy's, like Marcuse's critique of Freud for an obvious example. In short, they want you to pick one answer, if you are smart, their answer, and believe in it; they want you to buy ideology.

Ideology is for people who can't stand confusion, people who can't stand perpetual motion. Ideology forces people to stand still, to feel settled, to develop false control. Once you have picked one to believe, you have denied all others; you have scraped all

other options from your windshield. If you refuse to pick just one and allow them all to confuse and unsettle you, you are riding with the top down: You can see every angle, even backwards if you just turn your head.

Memories are important for motion, even though someone might say memories force you to move backwards, and if you are moving backwards, you aren't really getting anywhere. But we aren't trying to get anywhere; anywhere is an end. We just don't want to be stagnant. Memories encourage motion, because they serve as another type of counterpoint to the present. If I played with my food when I was six, and I enjoyed it then, why can't I do it and still enjoy it now? The past informs the present.

In conclusion, I offer a metaphor. (Metaphors are good, because motion is inherent in them.) Living in the cage of bad faith, falsehood, and delusional bliss is like a drug addiction. It feels so good to be high on the fraud, but there are those panicky moments when you start to feel like you are about to come down, when your happiness is threatened and you are forced to catch a glimpse of your uninhibited self. When you are ready and willing to come down all the way, to face yourself entirely, you have a chance to beat the addiction, but you have to experience a great deal of suffering and anguish first: withdrawal. As you withdraw from your false, happy self and your false, happy life, you have to endure the nausea, the sweat, and the bile until you are so scared and so exhausted that you will probably want to die. But you don't die; in fact, you gradually start to feel better and stronger. You still feel unsettled and like something is slightly off and frightening, because you are missing that completeness that the drugs, the distractions, used to provide. It is this feeling that should be savored, because this confused feeling will keep you questioning and searching; it will keep you moving. Feeling unsettled and confused will prevent you from relapsing, because it will continually remind you of your own freedom.

Both drug rehabilitation and freedom-finding involve the intense engagement of the senses, and both liberate the senses, as well. When you are high, you think you are really feeling hot or cold, seeing things more clearly, hearing things a bit louder and slower. When you are sober, you realize that you were only able to experience your senses in the limited capacity which the drugs allowed. When you are free, you realize that you were only able to feel the senses in ways that society dictated and approved.

The hope is in the senses. Sensuality is the way to communicate freedom, because everyone can experience it in some capacity. Even a blind person can hear soft, sweet music. Even a deaf person can see natural beauty. And so on. Not only can everyone experience it, but everyone can understand it on some level. When something feels good to touch, you just know it; you don't have to be able to analyze it or intellectualize it in any way.

Intellectualism can threaten sensuality, because it can shift all of one's perceptions to mental exercises until you can't experience any of your senses without rationalizing it first. In short, intellectualism can bankrupt our essential carnal knowledge.

Carnal knowledge and sensuality are available in freedom, and they are important tools for communicating freedom. Society would like to keep them locked up and trick us into a false state of contentment, to kill being. Luckily, our existence does not have to be under society's control; instead, it can be totally out of control, totally unlimited, totally sensual, free.

Throw your old self into the flames, and stare directly at the fire. Then, in your new space, move around. Spread out. Bounce back and forth, up and down. Confuse yourself, delight yourself, amuse yourself, frighten yourself.

Not The End.

The Right to Nullify the Law

By Andrew Rakowski

The members of a jury have an immense amount of power. The responsibility of deciding who is innocent and who is guilty within the constraints of the law lies solely on their shoulders. But what happens when a jury does not agree with the laws or how they are being applied? "[L]awyers across the country are convinced that jurors are rejecting the law – in drug possession cases, in trials that lead to 'three strikes, you're out' or other stiff mandatory sentences, and in situations that invoke evolving social values, such as the 'assisted suicide' charges filed against Jack Kevorkian" (Biskupic). A group of jurors disregarding evidence and the law during a trial is not something new, but is becoming more prevalent. Recently, there has been an upsurge in the number of hung juries and potentially the number of instances of jury nullification.

The definition of jury nullification, according to George Washington University law professor Paul Butler is when "a jury disregards evidence presented at trial and acquits an otherwise guilty defendant, because the jury objects to the law that the defendant violated or to the application of the law to that defendant" (Thompson). The frequency of jury nullification will never be known because of the secrecy of jury deliberations, but to many people who work with the law everyday, it is a serious problem (Biskupic). While some people and political groups are very much in favor of the right to nullify the law, many prosecutors, judges and legislators do not like seeing their work and the law being undermined by activist juries.

A classic example of jury nullification appeared in one of the only known video recordings of a jury deliberation. In 1986, PBS' *Frontline* aired their special telecast, "Inside the Jury Room", which covered the case of *Wisconsin v. Leroy Reed*. In the case, Leroy Reed had turned into the police a firearm that he purchased, after being previously convicted of a felony. The well-intentioned defendant had bought the firearm because he saw an advertisement in the newspaper to take a course to become a private investigator. The jury of seven men and five women decided that although Leroy Reed was, as laborer Henry Arvin put it, "guilty as sin" by definition of the law, he should not have to go to jail for his actions (Kassin 159). The decision had been

made using the power of jury nullification, yet the jurors didn't even know about their right to do so.

Like those jurors who acquitted Leroy Reed, many jurors who serve on trial cases aren't informed about their right to nullify the law. Jack Weinstein, a judge from the Eastern District of New York, who has spoken and written about the issue of jury nullification, refuses to inform jurors in his courtroom. "Such instruction is like telling children not to put beans in their noses," said Weinstein. "Most of them would not have thought of it had it nor been suggested" (Dilworth). Some judges oppose informing jurors about nullification more vehemently. Judge Ralph Adam Fine, who presided over the Leroy Reed trial said that "to tell the jury that they have [jury nullification] power would be, in my view, an invitation to anarchy" (Kassin 159).

Those who are against jury nullification bring up some important points that we should think about. The bottom line is that jury nullification undermines the rule of law. "Granting jurors a license to nullify, whether they disapproved of the law in all cases or thought the law should not be applied to a specific defendant's conduct, would result in a government of men, not laws." (Thompson). The federal government, states, prosecutors and judges spend a lot of time and resources enforcing and upholding the law. What is the purpose of making and enforcing the laws when a jury can just ignore those very laws in reaching a verdict?

This government of men without laws could become dangerous. The fact is that jury nullification can be abused in an unfavorable way, especially in cases where the jury is prejudice or racist. Let's take for example a case of an obviously guilty Ku Klux Klan member killing an innocent black man. A jury stacked with white males who are prejudice against blacks would most likely vote to set the murderer free. In Mississippi, 1964, two all-white juries were deadlocked in the murder trial of Medgar Evers, a black civil rights leader. The accused assassin, Byron De La Beckwith, a member of the Klan was brought to court twice for the assassination but was not convicted until 30 years later in 1994 (Jet Publication). In cases like those of Byron De La Beckwith, along with any other case where nullification was used to hang a jury, justice would not be served.

Although many examples of jury nullification abuse focus on a defendant being obviously guilty, what about examples where an unfavorable defendant is not guilty? For any reason at all, a body of jurors could convict an innocent man without the proper evidence. For instance, what if the same jury who had served on the Medgar Evers case ended up on a trial with a black man being accused of a crime? No matter how little evidence there was in the case, a racist group of jurors could use jury nullification to convict an innocent person just because they don't like their skin color or status.

Clearly, there are many ways that jury nullification can be abused where justice would not be served. While this is true, the way that the judicial system would work,

without this important check and balance, could be even more dangerous. The right to nullify the law must be preserved and upheld in courtrooms around the country.

One of the many reasons jury nullification is so important in our judicial system is that sometimes a call for compassion or leniency on a defendant may arise. Lester Savage Jr., a doctor and juror on *Wisconsin v. Leroy Reed* said, "I am not a computer and I will not accept everything I am told… I can't do that as a thinking and breathing human being" (Kassin 159). Mr. Savage is exactly right. If the law was black and white, and there was no room for interpretation or jury nullification, why would we even need a jury system? Jurors should have the ability to take into account special circumstances of defendants when trying to reach a verdict.

A jury that has the ability to apply conscience in special circumstances may even realize that just because a law was passed through the government does not necessarily mean that the law was just. If a majority of jurors, after being screened and processed into court, consistently find something wrong with a law then this shows that the public must find something seriously wrong with that law. "Citizens who serve on juries have a fairly decent and sensitive feeling for what is right and what is wrong. There are exceptions, but not enough to eliminate the practice of jury nullification" (Dilworth). According to the Supreme Court, the very reason for trial by jury is to prevent "oppression by the government" (Clay). What better way to than rejecting an unjust law? The ability of citizen jurors to collectively nullify a law serves as an important and effective check on the government's power.

Throughout history, nullification has been used to tell the government that we, the people, are boss. Take, for instance, Prohibition. When alcohol was banned in the early part of the century, many juries used nullification to find offenders innocent because they did not agree with the law. The fact that prosecutors could not consistently convict offenders of prohibition laws was instrumental in the repeal of the whole process (Jackson). Jury nullification was also used to exonerate fugitive slaves in the North before slavery was abolished. In these instances, and any future ones like them, jury nullification helped decide what was just.

One other important factor in trying to limit the right to nullify the law is the question of how to go about preventing a group of jurors from using nullification. Other than the jurors themselves, no one knows why they reached a particular decision. A juror can hide his agenda by lying about the reasons for his vote by just saying that there was not enough evidence (Biskupic). It would be impossible to know for sure what jurors are thinking when they are part of a trial and the reasons why they cast their vote. Therefore, it would be just as impossible to enforce any restrictions on the use of jury nullification.

Some political groups are pushing for jurors to be informed about their right to nullify the law. One particular group, the Fully Informed Jury Association (FIJA), tries to spread the word about jury nullification. Groups like FIJA also propose extending legislation, which already exists in Maryland and Indiana, to make it man-

datory for juries to be informed about their right to deem a law unjust (Kassin 160).
Although I agree with the use of jury nullification under the right circumstances, I
oppose the idea of instructing jurors about their right to use it. I think that it is more
natural for juries to go against the judge's commands because they feel adamantly
about the case, as in the case with Leroy Reed's jury.

"It's a two-edged sword…We acknowledge that jury nullification can be the ulti-
mate defense against government oppression, but we also fear it because it's corrosive
of the rule of law," said Burt Nenbonrne, a New York University law professor (Na-
tional Drug Strategy Network). While a jury has the power of nullification, the rule
of law is put on trial along with those who break the law. While there are ways in
which jury nullification has the potential to be abused, jurors should continue to use
their judgment and conscience while carrying out their deliberations. "Juries are
charged not with the task of blindly and mechanically applying the law, but of doing
justice" (Dilworth).

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Bare Essentials

David Webster

A faceless hunter eyes the scopes of his plane, slowly raising his finger to the trigger which will send a hortendous bomb hurtling towards the earth. As the explosions devastate another factory or another school, a rippling cloud of death engulfs the surrounding buildings and people. This situation was very teal and very tangible to many people during Word War I and II, including Hilda Doolittle, an author, actress, and poet that survived two world wats, wars that eventually led to her emotional breakdown. In the first poem of one of her most powerful works, *The Walls Do Not Fall* (from Trilogy), H.D. exhibits the regression of people to the core of their existence, and champions this notion by expressing a loss of emotional stability and an eventual rise in clarity and hope. In *The Walls Do Not Fall*, wandering and mental exhaustion lend to the diminishing of a war victim's security and emotional stability. The poem's speakers have no refuge and are offered no respite, because there is no comforting, familiar place left; this is communicated as the sufferers stand "trembling at a known street corner" (HD, 134). There is no home to run to and no comfort, only small patches of never-ending destruction to flock towards. The speakers cannot gather their thoughts as they "walk continually" and "powerless...to another cellar, to another sliced wall" (HD, 134). There is no permanence and even the places the speakers used to know, like the street corner, are gone and their significance dissipated into the "thin air / that thickens to a blind fog" (HD, 147). The nagging butt that has attached to the speakers' thoughts is a realization that the situation is simply "unalterable" (HD, 133). All of these stressful factors compound to emotionally sink the speakers, forcing them to cope in a most peculiar fashion.

A paramount indication of the speakers' emotionally stabilizing layers being shred shines through in their dehumanization and emotional coldness towards war. The opening line of the poem punches the reader by referring to the bombing raids on England as "An incident here and there" (HD, 133). H.D. uses the word "incident," a nondescript, ambiguous word that completely deflates the meaning of war until it appears insignificant. The word takes on the air of one thrown out in casual conversation, not one used to describe mass murder. This assumed numbness is further

supported in the words "here and there" (HD, 133). Again, H.D.'s writing is devoid of description or even labels; there are not cities being bombed, just vague locations. In this manner, the speakers become able to rationalize and cope with war, as well as convey a true sense of a diminishing outer layering of ignorance.

In stanza 15 H.D. alludes to the speakers' shedding of stratum not by focusing on the emotional factors, but by means of rough, physical description. Furthermore, H.D. speaks graphically of people with "melted away" flesh, "burnt out" hearts, and "muscles shattered" (HD, 135). The horrific termination of the heart, brain, and physical covering is an allusion to the removal of the speakers' shrouds and layers that shield their cores of existence. This is reinforced when H.D writes of "the brain / about to burst its brittle case/ (what the skull can endure!)" (HD, 134). This passage does not correlate to the physical skull, but rather to thoughts, emotions, and the fragile human psyche; war has racked all of these almost past endurance. H.D. proclaims that what is left after facing such "terror" is the "frame," the most basic structure upon which everything hangs and expands. "The frame held," and after all the horrors of war, the speakers have been reduced to their emotional core.

The hallmark of the speakers' loss and reduction comes in the form of divine understanding and a relinquishing of the trivial things. H.D. writes:

"There, as here, ruin poems
The tomb, the temple...
There as here, there are no doors:
The shrine lies open to the sky...
Ruin everywhere, yet as the fallen roof
Leaves the sealed room
Open to air,
So, through our desolation,
Thoughts stir, inspiration stalks us
Through gloom." (HD, p.134)

This entire passage is a metaphorical allusion to the speakers' emotions and spiritual situation. Like the temples, the speakers are reduced, broken, and shattered, but still endure. The idea of the shrine, the most sacred and divine part of the temple, being exposed directly parallels the speakers' mind and thoughts as they are stripped of its outer layers and now lay open to new ideas and edification. The speakers are also humbled in similar fashion to the temples, whose grandeur has been reduced to rubble and fragments. Through this humility, the victims acquire an enhanced appreciation, as expressed when they say that the sight of "utensils" in the rubble is like gazing at "rare objects in a museum" (HD, 134). This appreciation comes only after the speakers are forced to "fight for life, /...fight...for breath" (HD, 142). When the outer protection is finally gone, both in the victims and the temples, they lie "open to the sky," but amenable to spirituality and humble appreciation (HD, 134). This

argument is further stilted through the "desolation" that causes the speakers to become more receptive to the "Spirit" and "the Presence" (HD, 134). The speakers' complete regression to the essentials brings them to the final stage: searching for hope.

Similar to Jesus in the Bible, the speakers are seemingly lost as they "fight," and become angry in their search for answers and hope (HD, 142). The speakers' anger is directed at history, as they probe, "...what good are your scribblings?" and further condemn it by claiming "Pompeii has nothing to teach us" because there is still "no rule / of procedure" (HD, 142 , 134, 147). There is no precursor to the speakers' struggle and thus, history cannot dictate or offer advice. Therefore, the speakers are forced to formulate history and hope themselves. With each step, the victims feel much like "voyagers, discoverers / of the nor known" as they trek forth with "no map" (HD, 147). In this we see that the speakers are cognizant of their situation and through this the beginning of hope arises in the proclamation, "O Sword, / you are the younger brother of the latter-born, / your Triumph, however exultant, must one day be over" (HD, 142). The latter-born refers to writing and scripture, which stand as a more permanent force than the "Sword," a metaphor for war (HD, 142). The speakers know that the war will die out no matter how powerful it or the machinations that support it may seem, because "in the beginning / was the word" and the word has proven not to be ephemeral. Words such as "papyrus," the paper of antiquity, further cement the notion that words and ideas are enduring. More hope crops up when the speakers ponder, "What saved us? What for?" concluding that perhaps they were spared to pass "the flame" and spread the truth of this dismay. Thus, H.D. provides the reader with a clear example of manifested hope after a removal of all the speakers' protective coatings (HD, 135).

The first canto in *The Walls Do Not Fall* tracks the regression of war-struck individuals as they spiral downward. The emotional stability is removed, the security blankets of previous days literally go up in flames, and the vulnerable core of existence is brought into view. In this fragile state, H.D.'s speakers acquire an appreciation of the things they were blind to before, and they also experience a time of self-reliant hope. The struggle and war may continue to devastate the subjects of H.D.'s poem. However, the flame of hope will prove to shine through and H.D. makes certain that for the speakers, "...*the walls do not fall*" (HD, 146).
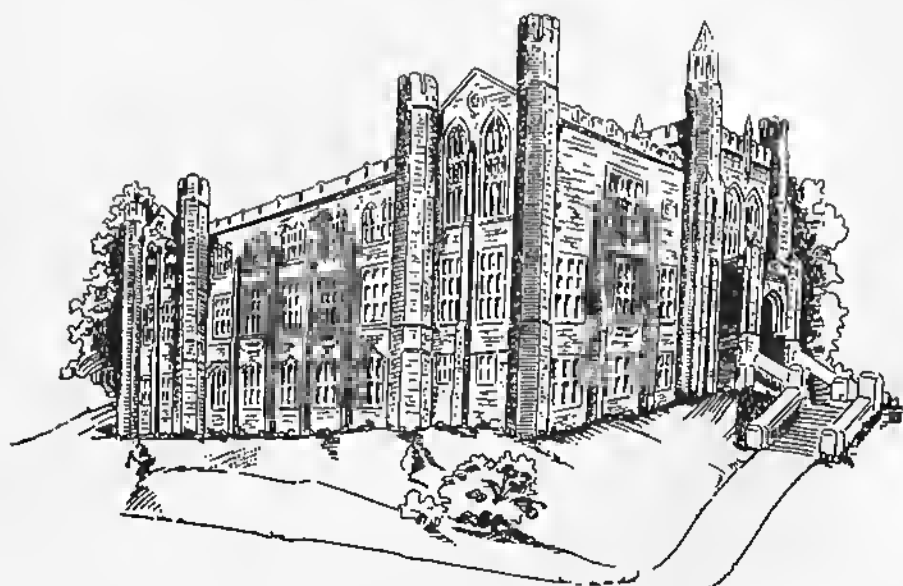
Painting the Fourth Dimension

By Matthew Daskilewicz

"It is useless to paint where it is possible to describe." – Jean Metzinger

Cubism. The slightly deceiving term was coined after a series of paintings by Pablo Picasso and Georges Braque depicting houses as cube-like objects. These paintings are exemplary of the movement, but the cube itself held no particular significance to the style. The cubist school was devoted to representing objects in their true nature, rather than how man perceives them. Consequently, it is difficult for the viewer to fully recognize how these paintings illustrate a more accurate portrayal of reality than did earlier styles. At the time of its conception, cubism's harsh forms and lack of representation outraged many people. Further studying however, reveals a verisimilitude that fulfills the cubists' goals. Just as cubism was being developed, an analogous change of perspective was taking place in the realm of geometry. Ideas of a four-dimensional universe began to emerge, and were quantified in 1905 within Albert Einstein's special theory of relativity. This newfound four-dimensionality makes a good test of the cubist school. By examining their paintings with a four-dimensional world in mind, one can better understand how the cubists truly accomplished painting a reality that is not seen.

When cubism first developed around 1908, Picasso and Braque used the experimental technique of breaking down objects to their basic forms and then reassembling them into compositions. This style has come to be known as "analytic" cubism. Over the next few years, the style was refined by both Picasso and Braque and remained the leading form of cubism until 1912. As an example of analytic cubism, let us look at *Portrait of Wilhelm Uhde*, 1910, by Picasso, on the following page. This painting is one of a number of analytic cubist portraits by Picasso and contains all of the style's key attributes. The observer's initial reaction is most likely that the painting lacks what is typically accepted as "realism". It certainly does not have a photographic quality which considering that it is a portrait seems especially strange. Picasso does however leave significant pictorial traces. We can interpret features of his appearance: the long head with a rather small face, dark, receding hair, and thin build.

Portrait of Wilhelm Uhde by Pablo Picasso

(It often helps to look at the painting with the eyes slightly unfocused to help distinguish the figure from the background). Additionally, the subject clearly demonstrates a very grave, nearly angry demeanor. Many viewers stop their analysis here, but let us continue analyzing this painting in light of the fourth-dimension. The first question that should be addressed is what a four-dimensional space would look like.

Perhaps the best way to answer this query is to examine a space of fewer dimensions, and observe how its properties change as we increase the number of dimensions. As an example of a two-dimensional space, consider a photograph. No matter how it is rotated, the viewer is able to observe the entire image at once, albeit with changes in perspective. Logically, we can conclude that in a four-dimensional space,

the observer could examine the entirety of a three dimensional object no matter what his position was. We can see this effect quite clearly in Picasso's painting. In *Portrait of Wilhelm Uhde*, the man's left eye is shown from the front while his right eye is displayed in profile. Similarly, the nose is painted twice, from the front on the left, and in profile just to the right of that. Picasso has thus constructed the painting independent of a particular position in space. French art critic, Jacques Rivière notes this detail, and claims "the object must always be presented from the most revealing angle…It may even sometimes involve more than one viewpoint" (185). Continuing the preceding analogy, we identify that if we view the photograph with our eyes in the same plane as the picture, it will appear to be only a line (a one-dimensional space). Similarly, if we started with a one-dimensional line segment, there would be an angle of rotation for which it appears as a point, a zero-dimensional space. Therefore, we can conclude that in a four-dimensional space, there must be a vantage point from which a three-dimensional object appears as a two-dimensional space: a plane. This kind of reasoning was of great importance to earlier graphic works that probably had a more direct influence on the cubists. A mathematician, E. Jouffret, attempted to depict four-dimensional objects by drawing their projections on a plane. The resulting drawings are extremely angular and illustrate shapes consisting of many intersecting planar faces. Looking again at *Portrait of Wilhelm Uhde*, we see influences of Jouffret's projections. The faceting, which has become the most recognizable feature of analytic cubism, is also very similar to Jouffret's drawings, and while it would be incorrect to credit Jouffret with introducing the cubists to this style, it is interesting that both he and Picasso came to the same conclusion.

In 1911 Guillaume Apollinaire, an influential French poet and friend of Picasso, recognized this four-dimensionality in a lecture he gave at a cubist exhibition. He stated "In the plastic arts, the fourth dimension is generated by the three known dimensions: it represents the immensity of space eternalized in all directions at a given moment. It is space itself, or the dimension of infinity; it is what gives objects plasticity" (181). Apollinaire was the first to interpret cubist art as four-dimensional. He saw this as a noble property, asserting that "The art of the new painters takes the infinite universe as its ideal, and it is to the fourth dimension alone that we owe this new norm of the perfect…" (181).

By 1912, the intellectual challenge of analytic cubism had begun to decline in favor of a new "synthetic" cubism. In this new variant, shapes were simplified and more restricted to the plane of the painting. Brighter colors were used and the paintings became more decorative. Also, more cubist artists began working, including Juan Gris, Robert Delaunay, and Fernand Leger. Gris in particular made many outstanding synthetic cubist paintings. His *Fantomas*, 1915, is an excellent illustration of synthetic cubism. The changes that have taken place since the transition from analytic to synthetic cubism are obvious. The initial difference an observer would notice is the vibrant colors. The nearly monochromatic palette of analytical cubism has been replaced with a brilliance rivaled only by the impressionists. Stylistically,

the jagged faceting is replaced by a much tamer form of discontinuity, in which areas of the composition are raised from the plane of the canvas, but always remain parallel to that plane. The aforementioned extra-dimensionality follows a more scientific approach in synthetic cubism than in analytic cubism. This proves interesting as analytic cubism is generally the more scientific of the two styles. However, in this case it seems as if cubists solved the problem of the fourth-dimension in the analytic period, and in synthetic cubism introduced new problems, such as color. In this particular painting, the separation of planes is highly pronounced. The subject matter consists of a table with various objects on it: a newspaper, a pipe, a bowl of fruit, a glass, and the novel, *Fantomas*. The painting seems to "read" from the back outward. The penultimate plane forms the background of the piece. Gris paints the wall and floor of the room upon it, straightening the angle between them so that they both lie in the same plane. This is essentially the same effect that allows the entirety of a three dimensional object to be viewed in four dimensions where only part of it would be visible in three. Additionally, the border tracing halfway up the wall, which we would expect to have some depth, is painted with none. There is little variation in color, and the shadows are unconvincing. This makes the wall and floor appear two-

Fantomas by Juan Gris

dimensional. At first this may seem to counterintuitive in a four-dimensional paint-
ing, but consider that there is a vantage point from which a three-dimensional object
will appear two-dimensional in a four-dimensional space. More specifically, this will
occur when our line of sight is parallel to the direction of the second-highest dimen-
sion. In the example of the photograph, it appears as a line when we view it parallel
to the plane (second-dimension). When viewing a painting, the canvas is two-di-
mensional. The third dimension is perpendicular to the canvas, in the direction of
the line between the viewer and the canvas. Considering that this painting is "four-
dimensional", this third dimension becomes the second-highest. Therefore, three-
dimensional objects in the plane of the picture should appear two-dimensional, that
is, without depth.

Furthermore, with the exception of the background, it becomes challenging to
distinguish the planes from each other in terms of what they represent. Many planes
share one or two common edges with objects, such as the newspaper and table-top,
but other edges seem to be randomly placed, and include objects which we would
logically place on a separate level. This fact, even more so than the presence of the
planes themselves ties synthetic cubism back to analytic cubism, creating a sense of
chaos. The separation itself, however, also creates a sense of extra-dimensionality.
Were one actually restricted to a two-dimensional world, it would be impossible to
see things in the third dimension. An object which moved into the third dimension
would seem to simply disappear. By layering the planes as he does, Gris creates this
isolation between dimensions; an observer on one plane would be completely un-
aware of the existence of the other planes.

Another interesting feature of this painting is the white outlines that used to dis-
tinguish some objects. These outlines transcend the plane divisions, giving the im-
pression that these objects are entirely separate in time or space, essentially in another
dimension. The fact that no color is used gives a greater validity to the idea that they
represent objects in a different time, creating a ghost-like image of what was once
there. Additionally, these objects are not all shown from the same direction. The
bowl of fruit and glass are seen from the side whereas the newspaper and book are
viewed so that their titles are visible. In this way Gris has shown them from the most
descriptive angle as suggested by Rivière.

The final component that should be distinguished is the backmost layer. It lies in
the upper right corner of the painting, and is simply a non-descript brown field. As
both the floor and walls are shown in the plane above it, it seems to not represent any
part of the subject, but an entirely separate realm. This contributes a sense of other-
dimensionality as it seems completely unrelated to either the colored planes or white
outlines. Gris has destroyed what would otherwise be the illusion that the room
extends beyond the frame of the painting. Instead, the viewer sees that the room
itself also lies on a finite plane which is separated from the void behind. This again
fits with the overall cubist goal to paint reality instead of illusion.

As suggested by Apollinaire, cubism indirectly displays the fourth dimension. But is this actually a depiction of reality, or simply a geometric novelty? In the cubists' time, relativity theory was just beginning to develop, but the concept of time as a dimension was fairly well known. A spatial fourth dimension however, still seemed unrealistic. Surprisingly, recent developments in theoretical physics suggest that space may in fact have more than three dimensions. Additional dimensions existing only at a quantum level could play an integral role in unifying the four fundamental forces. Perhaps these will someday reveal a deeper validity within the brushstrokes of cubist painting.

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Ground Zero: Recognizing Loss and Envisioning Change

BY MONICA HAMRICK

In a contentious and emotionally charged debate, New York City officials and residents have been divided over an appropriate use for Ground Zero. David Tafler of Muhlenberg College departs from conventional proposals in his essay "Country." Tafler argues, "Rebuilding the World Trade Center towers, restoring the markers, would defy time, defy the events, and paralyze progressive history." A sudden change in locus, like the destruction of the towers in New York City, causes people to depend on each other to find their location, and from there, direction and purpose. Rather than trying to reconstruct what was lost, the way forward is through the creation of something new. Taoism leads us to a similar conclusion. What has been lost cannot be recovered, and attempts to restore the past are not only futile but give an even greater sense of loss. An alternative, process-oriented approach is vital to creating a positive future by embracing change.

The unexpected loss of the World Trade Center towers created reverberations throughout the nation and the larger world. People everywhere were just as shocked and confused as Americans were. World leaders called the White House without hesitation to offer their condolences. Within the United States, the media presented the events as they unfolded and comforted viewers who felt grief-stricken or alienated. After the initial shock, a weary world was to confront the meaning of the profound loss when all that remained was the negative space of what stood before.

The media unified the nation as the crisis unfolded, giving people a shared response to help them deal with the trauma. The tremendously diverse population in this country has an even greater array of subjective experiences. With so many ways to interpret the events, how can we best proceed after such a loss? How could all of these people find direction without a signpost? The media was there to present the information that was so desperately sought after. It was the "umbilical connection" that joined Utah and Maine in experiencing the same heartache and confusion. It brought together people who felt alone and confused. The media was able to take away some of the loneliness by helping them to grapple with their thoughts and emotions. It provided a structured outlook on the crisis, building perceptions that

people shared. The events showed people who were once very different that they now had a shared history because a "ripple spread across the matrix" (Tafler 76) during their lives. According to Professor Edward Morgan of Lehigh University, the media interprets events for its audience using conventional assumptions. These ideological limitations reduce the range of dialogue taking place, in much the same way that discussions about possible uses for Ground Zero have been constrained by perceived limitations. This is leading to a rebuilding that will mirror the past.

Tafler emphasizes the bonds between people around the world rather than distinctions that create boundaries and categories. He finds differences between people essentially irrelevant. Tafler thus envisions the World Trade Center towers as a universal landmark: "a field of destinations, a locus of activity, and a point of reference" (74). Even those who cheered the destruction of the towers are marked by their existence, according to Tafler. Icons like the World Trade Center, Eiffel Tower, Taj Mahal and Great Wall "anchor" people in a world that is constantly changing. Like each of these icons, the Twin Towers are what Tafler calls a "seminal feature of collective civilization" (77). Through millennia, rivers change course, mountains erode, and stars begin to fade. Over the course of a lifetime, though, people expect these to remain constant. We count on them as markers to guide individual paths. In observing how we relate to these objects, we learn how we relate to others in our lives. They are markers in our relationship with those who have gone before us and sat under the same tree, looking at the same stars. Constructing a monument like the Canterbury Cathedral similarly marks relationships. It serves as a lasting testament to those who built it, and it connects pilgrims who prayed there in the past with the people who will come in the future. Some monuments have meaning only for people in a specific place, like a small gravestone in county Roscommon, Ireland would. If it were to vanish, it would certainly have an impact on family members of the deceased, but the reverberations of the loss of the grave would not be felt around the world in such a magnitude as the fall of the trade center. The gravestone does not exist for most people, so it cannot give meaning and significance to their lives. In contrast, people "across the globe defined one part of their world by the towers' presence, a recognizable and unique architectural representation anchoring the southern tip of Manhattan Island" (Tafler 75). Because of the degree to which the world has become interconnected, the World Trade Center towers became icons that people around the world, regardless of nationality, used to locate themselves on the global map.

What exists now at Ground Zero is a negative space: the place where an important structure once stood. The structure was woven into the fabric of the city. It was a locus to define how to get from one place to another. Where can we find meaning when our reference point is gone? Such a profound absence transcends individuals who were directly or indirectly affected, according to Marjorie Hass in her essay "Remember What Happened Here: Public Memorials and the Object of Memory." Tafler argues that the real challenge ahead is not to seek out the perpetrators in an attempt to bring them to justice, but to grasp what was lost and to renew the locus

somehow. He suggests that rebuilding on the site is the only way to defy the "madness of living finite lives in an infinite universe" (Tafler 78). Humanity roots itself today in space and time by constructing physical buildings. They are our mark on the world, our attempt to construct something lasting and rooted in time and place. Something new must be resurrected at Ground Zero if we are to heal a broken world, a tear in the continuum of space and time.

I now turn to the art of Tai Chi as a basis for understanding how creativity arises out of emptiness. Tai Chi is a process of continual change through movement, a dance of the interplay between yin and yang. Tafler's conception of where the towers once stood is of a "negative space" similar to the undifferentiated, primordial wuji, from which Yin and Yang arise. There is a sense that life is about to arise, born into the world. It is from this place that the creative impulse arises. As Tai Chi constantly shifts from yin to yang, and from yang to yin, it is always changing and evolving. Taoism posits that nothing ever stays the same, and we cannot expect that it will. Change must be embraced, not resisted. Chapter 16 of the Taoteching tells us:

> Let limits be empty
> the center be still
> ten thousand things arise

Thus, from the stillness where towers once stood, filled with daily activity, a thousand things can arise. At the very least, a creative response *could* develop without the multitude of restrictions on building on the site.

Preconceived notions about what should be on the site are limiting discourse and more creative proposals from coming forward. Currently, the Port Authorities of New York and New Jersey pay a joint lease on the land. The Governors of these two states will soon be losing money quickly when the insurance company stops covering the rent. Proposals must incorporate a way to rebuild 11 million square feet of office and retail space, restore the skyline, and repair the PATH station for New Jersey commuters. Frederic Schwartz studied ways in which the loss in commercial space could be distributed along a West Street corridor, and found that it would not be necessary to build new office space at ground zero (Muschamp). If we are to heal a broken world, a tear in the continuum of space and time, something new must be created in the space left behind. D.T. Suzuki, in his introduction to *Zen in the Art of Archery*, writes, "As soon as we reflect, deliberate, and conceptualize, the original unconsciousness is lost and a thought interferes" (Herrigel viii). The processes through which proposals are made and evaluated are themselves problematic. Deadlines and preconceived ideas about the types of construction desired are inappropriate and are limiting the quality of proposals being made.

Once an environment in which creative proposals will be favorably received is formed, we can begin to consider how a model for the future of Ground Zero should be planned. Two men in particular serve as good examples of allowing the creative

impulse to carry them without having a preconceived result in mind: Eugen Herrigel, an Eastern-trained German philosopher, and Michael Moschen, an avant-garde performer and artist. Herrigel and Moschen allow creativity to arise spontaneously within them by focusing on process rather than outcome. Through the discouraging trials of learning Zen Buddhism through the archery, Herrigel learns to yield without resistance and to rescind effort. By being less forceful, he has greater control. Hitting the target becomes secondary to the process of shooting the arrow. Michael Moschen's work in performance is focused on process and exploration. He works with simple shapes that he manipulates in seemingly endless ways. An important similarity between Herrigel and Moschen is the value they place on being childlike. Herrigel had to let go of his inhibitions and preconceptions to make way for spiritual growth and Moschen draws inspiration from his three-year-old daughter's constant playfulness and curiosity about life. Herrigel and Moschen also erase boundaries between themselves and objects: the objects become merely an extension of the Self. Moschen's art explores these relationships toward pure activity. True creativity knows no bounds, including restrictions on time. The Master yells at Herrigel after he offends the Great Doctrine, "The way to the goal is not to be measured! Of what importance are weeks, months, years?" (Herrigel 51). What is paramount is the process, not the outcome itself. Herrigel is told, "You know already that you should not grieve over bad shots; learn now not to rejoice over the good ones" (Herrigel 60). The process of formulating a future design for ground zero should be focused on a community process, bringing people together to discuss, heal, and look forward together.

The challenge faced today, more than a year after the trade centers have come down, is to find a way to locate ourselves on an altered map, without an important point of reference: the Twin Towers. Taoism and Tai Chi, a process of creating many from one, have a great deal that can be applied to forming a creative response to what should be formed in the space left behind at Ground Zero. Chapter 42 of the Taoteching tells us:

> The Tao gives birth to one
> one gives birth to two
> two gives birth to three
> three gives birth to ten thousand things
> ten thousand things with yin at their backs
> and yang in their embrace
> and breath between for harmony

Taoist principles support Tafler's conclusion that attempts to recreate the past by rebuilding things as they were would be in vain. We can use Taoism to inform a response to creating something *new* in the negative space left behind in the wake of tragedy, to give birth to harmony.

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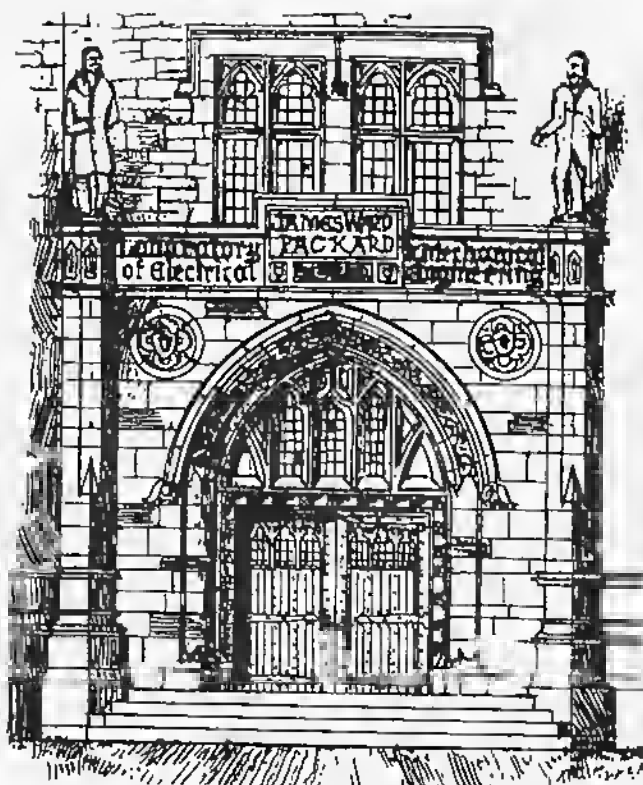
Excused By Alferd

Internal Memo

From: Editor-In-Chief
   To: All *Lehigh Review* Staff
   Re: Excused by Alferd

Despite our best efforts to convey Alferd's demands on our
alumnae *Reviewers*, only a few have taken his threats seriously.
They are as follows: Sunny Bavaro, Aaron Bellows, Peter Nastasi,
and Elizabeth Olsen Takaes. These admirable persons are thus
excused by Alferd. His threats to take possession of all first born
children (already in existence or yet to come into being) no longer
apply to these alumnae, as they have demonstrated awareness of
their lifetime obligations to the *Review*. I hope you will all join
me in celebrating their redemption. At the same time, we should
all mourn the losses of those noncompliant alumnae, for we all
know what ills may befall their children when Alferd gets his
teeth—er—hands on them.

Rebecca, *Rebecca*

BY PETER NASTASI

When asked by Francois Truffaut, "Are you satisfied with *Rebecca*?" (Truffaut, 127), Alfred Hitchcock replied: "Well, it's not a Hitchcock picture; it's a novelette, really. The story is old-fashioned; there was a whole school of feminine literature at the period, and though I'm not against it, the fact is that the story is lacking in humor" (127). Indeed, there is little room in *Rebecca* (1938) for humor, but my concerns lie mainly with the first portion of that quote—the claim that *Rebecca* is "not a Hitchcock picture," that, instead, *Rebecca* is a "feminine story." There is no question that Daphne duMaurier's 1938 novel Rebecca is very much a feminine story. It is told from the first-person by an unnamed young woman ("I": the second Mrs. de Winter), and Rebecca insists upon "I"'s subjectivity. Woman's experience is the focus of this novel, and as Hitchcock says, there were several books of Rebecca's kind released during that period. In examining Alfred Hitchcock's adaptation of duMaurier's text, I argue that *Rebecca* is identifiably a Hitchcock picture even though most Hitchcock pictures do not fall within the genre boundaries of the feminine novelette genre. I examine specific aspects of the novel that were altered in the story's transformation from page to screen, and in doing so, show that *Rebecca* is not the same tale of female subjectivity that Rebecca is.

Daphne duMaurier's novel is filled with the presence of the second Mrs. de Winter's mind; her subjectivity permeates the pages of the book. We have a privileged understanding of her character, not only because she herself tells the story (surely there are first person narratives that do not allow readers to get as far inside a character's mind as we are allowed into the second Mrs. de Winter's) but also because we literally seem cemented to "I"'s mind at times. This, we are to assume, is what qualifies Rebecca as a feminine story. The second Mrs. de Winter is central to the narrative and it is her experience alone that we are invited to share. The novel follows "I" as she meets Maxim de Winter and is swept off her feet. A good portion of the narrative involves the second Mrs. de Winter trying to please Maxim. She wants to be a successful wife or, more specifically, she wants to be as successful a wife as Maxim's first spouse, Rebecca. "I" learns tidbits of information about Rebecca and what she learns implies

that Rebecca was a force to be reckoned with: she was a beautiful woman who threw parties and ran her household like a well oiled machine. Indeed "I" seems in competition with Rebecca at times; mostly she doubts that she can fill Rebecca's position.

It is true that "I"'s desires and motives of equaling or surpassing Rebecca in domestic prowess so that she may please Maxim do not offer much for feminism. Rebecca privileges the second Mrs. de Winter's consciousness: a feminine story and a feminist story are two different things. Perhaps the novel was seen as more of a feminist achievement during its release over sixty years ago, but by today's standards Rebecca is not a progressive, feminist text. Because it privileges the female consciousness, the novel may be considered feminist, however minimally.

"I"'s subjectivity is central to the novel but missing from the film. In duMaurier's text we are fused to the second Mrs. de Winter's consciousness. She daydreams and we daydream with her: "I had once, when driving with [Maxim] and we had been silent for many miles, started a rambling story in my head about him being very ill, delirious I think, and sending for me and I having to nurse him" (duMaurier, 52). Rebecca is filled with these moments where "I" constructs imaginary scenarios that play out in her head. She daydreams about what married life will be like: "I would be Mrs. de Winter. I saw the polished table in the dining-room, and the long candles. Maxim sitting at the end. A party of twenty-four. I had a flower in my hair. Everyone looked towards me, holding up his glass" (54). When Maxim leaves for London, the second Mrs. de Winter tells us: "I was aware of a sense of freedom, as though I had no responsibilities at all. It was rather like a Saturday when one was a child. No lessons, and no prep. One could do as one liked. One put on an old skirt and a pair of sand-shoes and played Hare and Hounds on the common with the children who lived next door" (150).

All of "I"'s daydreams and fantasies are completely absent from Hitchcock's Rebecca, sacrificing the potency of the narrative. These fantasies and daydreams are an integral part of her character in the novel—indeed they make up a large portion of her subjective experience—and their absence from the film is significant. Hitchcock could have filmed some of the fantasy/daydream scenarios; he was such a big proponent of "pure cinema," telling a story strictly through visual means.

Despite the lack of "I"'s daydreams, Hitchcock's film could still emphasize the second Mrs. de Winter's subjectivity. However, "I's" childishness, whether internally constructed or externally projected, also suffered in the translation from page to screen. Alfred Hitchcock took great measures to visually insinuate the second Mrs. de Winter's childishness, and this is definitely an important part of the novel. Often "I," played by Joan Fontaine, is shot from some distance in a large room, thereby dwarfing her. Other times, she is shot in close-up, and the camera pulls back slowly, truly emphasizing how small she is in a place as large as Manderley. The doorknobs in Manderley all seem to be two or three feet higher than the average doorknob, Fontaine looks like a child when standing near any door. While Hitchcock did adapt the second Mrs. de Winter's childish qualities to the screen, her subjective experience

from the novel is lessened. At times "I" seems childish in Hitchcock's film purely because people, such as Maxim and Mrs. Vanhopper, project childishness onto her, and this is not the case with duMaurier's text. In the film, we are not allowed into the depths of her mind as we are in the novel, an important aspect of the story. The film can imply her childishness with cinematography; we witness her immaturity in Fontaine's performance and in the things that Maxim and others say to her, but the novel offers us her thoughts directly. In Rebecca, the second Mrs. de Winter's perception of herself as a child is emphasized much more than in the film. "I knew all the doubt and the anxiety of the child who has been told, 'these things are not discussed, they are forbidden" (120), she tells us when trying to learn more about Rebecca. During one scene, the second Mrs. de Winter must explain to Mrs. Danvers and Frith that she broke an expensive piece of art and hid the pieces. She tells us: "It was like being a child again" (141). Passages like these spell out "I"'s feelings where in the film we must rely on what others say to/about her. That her childishness is both projected onto her and self-constructed is more palpable in the novel.

With the film, it is easier to argue that the second Mrs. de Winter only acts childishly because she is treated that way; the novel does not let the matter escape so easily. The metaphor extends even deeper in duMaurier's narrative with "I" pointing out the similarities between herself and Maxim's dog Jasper. The second Mrs. de Winter's subservience is illuminated in passages like:

> I listened to them both, leaning against Maxim's arm, rubbing my chin on his sleeve. He stroked my hand absently, not thinking, talking to Beatrice.

> "That's what I do to Jasper," I thought. "I'm being like Jasper now, leaning against him. He pats me now and again, when he remembers, and I'm pleased, I get closer to him for a moment. He likes me in the way I like Jasper. (101)

She feels both that Maxim treats her like Jasper and that she acts like Jasper: we are left wondering which came first, Maxim's projection of "I" or her construction of herself. In another passage, after one of Maxim's moods, the second Mrs. de Winter tells us: "The smile was my reward. Like a pat on the head of Jasper. Good dog then, lie down, don't worry me any more. I was Jasper again" (118). Again, the novel surpasses the film when concerning the second Mrs. de Winter's subjectivity. While one could argue against the above instances, there comes a point in Rebecca where the story unarguably takes a sharp turn away from the Rebecca's trajectory.

Feminist film critics like Tania Modleski argue that many of Hitchcock's films carry out the ideological project of wresting (narrative) power from women and putting it into the hands of men. Before I examine Rebecca in this context, I briefly discuss other Hitchcock films that have similar ideological agendas. In Blackmail, Alice tries to assert her independence by spending an evening with an artist (not her

boyfriend). As the film progresses the men in the film talk for her and make decisions for her; she is not allowed to have a voice. Her policeman boyfriend has her under control again by the film's end. In *Notorious*, Alicia is a "loose" woman who must go through horrible trials, thus losing all narrative agency, before she can be redeemed by a man. Like women, men with non-normative sexuality are equally vulnerable. In *Rope*, two male characters strongly coded as homosexual commit a murder together and in one of the final scenes of the movie narrative agency is wrenched from them. James Stewart's character, Rupert, narrates the actions of the murder as he thinks they might have happened, and as he does, the camera follows his directions around the room. He alerts the police and the two murderers cease to advance the narrative along.

Rebecca resembles these other films, but it is *Rope* that is most similar. The transfer of narrative agency is almost identical. When Rebecca's body is discovered, Maxim (Lawrence Olivier) and Fontaine enter Rebecca's boathouse where Maxim confesses everything to "I." He tells her his true feelings about Rebecca, he wasn't madly in love with her after all, and he explains exactly what happened on the night of her death. As he tells his story, the camera follows Maxim's narration around the boathouse, ending where Rebecca fell and died. While Tania Modleski, in her book The Women Who Knew Too Much, reads this scene as "[dramatizing] Rebecca's absence" (Modleski, 53), I find another reading much more compelling. Modleski asserts that "not only is Rebecca's absence stressed, but we are made to experience it as an active force" (53). I would argue that Maxim is the only active force in this scene. It is he who literally takes control of the narrative, directing the camera this way and then that, wrenching (narrative) control from the second Mrs. de Winter, who up until this point in the film, has been sutured to the audience as a key figure of identification.

After Maxim's confession scene, the film becomes more purely his. The narrative following this scene focuses on the mystery of Rebecca's death and "I" becomes largely a secondary character. She is even completely absent from one pivotal scene: the moment that we learn, through Rebecca's doctor, that Rebecca was not pregnant but actually dying of cancer. Where she is absent in the film, the second Mrs. de Winter is present in the book: during the discovery of Rebecca's cause of death, "I" is in the doctor's office alongside the men. The novel Rebecca focuses on the mystery of Rebecca's death, the second Mrs. de Winter still tells the story and *Rebecca* does not really reflect this. To use a perhaps flawed analogy, if one were to adapt Hitchcock's *Rebecca* to novel form, one might consider telling the story in the first-person from Maxim's perspective after the boathouse confession scene.

So *Rebecca* is a Hitchcock film after all. Ideologically speaking, some Hitchcock films seem intent on enforcing dominant, patriarchal norms, and *Rebecca* is no exception. Rebecca is a tale of female subjectivity where the central character tells the whole story, it is her narrative. *Rebecca* seems to be a similar story at first, but through close examination, it is clear that Hitchcock's film does not emphasize the second

Mrs. de Winter's subjectivity. Furthermore Hitchcock's film is ultimately Maxim's story. *Rebecca* is not the "feminine" story that Daphne duMaurier wrote. Instead it is Alfred Hitchcock's story, and it fits well within the context of his other films. This is especially interesting considering that David O. Selznick rejected Hitchcock's original treatment of Rebecca, claiming that he "[insists] upon faithfulness" to "successful works," reminding Hitchcock that "[t]his is why I have kept warning you to be faithful" 285 (Selznick in Leff). Lines of dialogue may be taken directly from the novel; some scenes may be fleshed out as they are described on the page; however Hitchcock's *Rebecca* is anything but faithful to duMaurier's Rebecca.

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The voices in my head, December 13, 2000

By Elizabeth Takacs

From November 2000 to December 2001, my husband, Kristopher Takacs (Lehigh 95) and I had the good fortune to live in Paris. During our stay, I kept a journal. The following is one of my early entries.

I speak nearly flawless French. And I speak it all day long. People on the street stop me to ask directions, and I'm always happy to oblige. I proffer just enough information to deliver them to their destination with ease, always sending them on their way with a *Bonne Journée!* Sometimes strangers strike up conversations with me. They can tell from my slight accent that I'm foreign, so usually they ask me where I come from. I tell them, and with great detail, too. I make mistakes, but for the most part, I catch them immediately. They always smile, often offer polite advice or even an insider's tip. I feel my mastery of the language improving as each day wears on and new opportunities to speak come my way. I smile as I hear myself weaving the idioms I've gleaned from these conversations into my own speech.

These are the voices in my head. We spend the day together, practicing French in silence, although occasionally you will see my lips move. The people do exist, I just make up the voices…and the conversations. The woman sitting across from me on the metro, she may say, "What a lovely scarf. What's it made of?" And I'll respond, "It's a Pashmina scarf. It's embroidered, too. It was a gift from my husband last Christmas." From here the conversation can go in any number of directions: "What does your husband do?"; "Where did he buy such an exquisite scarf?" or "Are you a practicing Christian?" With an easy, unaffected charm, I answer her questions as the train makes its way. My real conversation partner exited at Concorde, but that doesn't matter, our tête-à-tête lasts as long as I'd like it to. There's no need to politely bow out of these conversations. *Poof!* She's gone, and I'm discussing the dangers of cohabitations in the French parliamentary system with a Moroccan gentleman in a café.

People do really stop me to ask directions. It happens practically every day. When I respond it is without fail that their faces reveal the unmistakable shift from polite

eyebrow-raised inquiry to a half-smile, merci-beaucoup-anyway expression of leave-it-to-me-to-pick-the-foreigner. And when I stop someone to ask for directions I see the concern well up in their eyes as they, presumably for my benefit, strip down their response to the absolute bare bones. "Could you direct me to the Bon Marché department store?" I politely asked a woman today. "Go right here," she responded with a worried look dramatically gesturing to my right. "The store is big, you'll see." I turned right and walked and walked and then walked some more. I walked so far I wondered if my grasp of this language was so tenuous, even the simplest of directions eluded me. Then I wondered if she had done this to me on purpose, offered me the simplest set of the wrong directions so that she could rest assured that I was certain to get lost. But that was just my stranger-in-a-strange-land defensiveness kicking in. Sure enough, Le Bon Marché appeared on the horizon. She didn't have to edit out useful information such as "it's a good 10 blocks down" or "it's going to take you a good 10 minutes or so to get there" for the sake of simplicity and my ability to comprehend. But that's exactly how people react to a foreigner here. I'm sure that's true anywhere.

Twice last week I spent the afternoon conversing with a German woman named Iris. We're both students at the not-so-renowned "L'Ecole Eiffel" language school. Anxious for actual companionship and grateful for the opportunity to really practice my French, out loud and all, I happily agreed to meet her for coffee. At the first meeting I struggled to tell her why I had come to Paris. Verb tenses jumbled in my head, my tongue jumbled in my mouth, I served up my French in slow, sloppy portions, punctuated by long, awkward pauses. Iris' French was a lot smoother (and palatable), largely due to the fact that throughout her neatly 4-week stint at L'Ecole she was residing in a French household. By our second meeting, my French had calmed and settled into something somewhat passable. I could form sentences. Together we sat in the ruin of a Roman amphitheater in the middle of Paris watching pick-up Pétanque games. Pétanque, otherwise known as Boules, is the French version of Bocce ball.

"There's something strange," I commented in French. "A woman playing Pétanque."

Iris replied, "Is it a man's game?"

And to that I said, "Yes, it's typically a man's game."

My husband, a veteran student of the Spanish language, had told me about this, how a large part of communicating in a second language involves acting. As unfamiliar words spring from your mouth, you must somehow make the new feel like old-hat. As awkward sentence structures become a part of your method of communicating, you must complete the illusion and help your audience believe this is, at the very least, somewhat natural for you. How poetically just, then, that I would get my first taste of true French conversation in that Roman theater. Out loud. Before an absent audience, but an actual conversation partner.

Doing the White Thing: The Politics of Race and Ethnicity in Feminist Critiques of Heterocentricism

By Sunny L. Bavaro

In her essay, "Film and the Visible," Teresa de Lauretis relies heavily on psychoanalytic theory to examine Sheila McLaughlin's film *She Must Be Seeing Things* (1987). She concludes that the film is an example of the ways visual texts can "work with and against" conventions to create new visibilities and give rise to an alternative sense of "what *can* be seen and represented" (de Lauretis, her italics, 224). Quite rightly, I think, de Lauretis claims the "film is about two women who share a common fantasy, a lesbian fantasy, …. [that] constitutes them as a lesbian subject" (232).

So, de Lauretis asserts that the film, in part through its own (ab)use of heterocentric conventions, does two things: it critiques heterocentric modes of representing lesbian desire and gendering, and it opens up a space within which lesbian desire and non-phallic masculinity, or butch gender, are represented on their own terms, without roots in heterosexual institutions and genres. This achievement in lesbian representation is particularly important in light of the propensity of mainstream film to be heterocentric and phallocentric in their representations of butch/femme genders and lesbian desire, respectively. De Lauretis cites Donna Deitch's *Desert Hearts* (1985) as one such example; the film tries to paint a picture of lesbian sexuality and butch gender using modes of representation that are still firmly rooted in heterosexual paradigms. For de Lauretis, it is a film in which "heterosexuality as an institution is still actively present in the spectorial expectations set up by the genre" (254).

Ultimately, I don't feel my desires as a lesbian being represented in *Desert Hearts*, but, rather, I am forced to be in a position where I play either the heterosexual man or the heterosexual woman. Or, as de Lauretis puts it, in these films "one may not be born a woman or man, but one can only desire as a man" (254). As a spectator, my desires are subsumed by the "basic formula" of the film – they may be lesbians, but the mold they are cast in causes a heterosexual morphology.[1] The suggestions that lesbian narratives/live are no different than that of heterosexuals, or that we can participate in what Many Merck sees as "… 'the heterosexual tradition of the active pursuit of the reluctant woman', " what we, too, can participate in personal dynamics based in misogyny, is an "equality" that, at the very least, needs to be supplemented with films that push against that heterosexual frame (Mayne 180).

So, with *Desert Hearts* as the example, we would expect that the use of heterocentric frames of representation would engender hetero-tainted versions of lesbian desire and butch/femme positioning. But de Lauretis contrasts *She Must Be Seeing Things* to conventional renderings of lesbian desire and butch gender. Rather than being a film in which heterocentric convention represents heterocentric lesbian desire, she asserts that Mc Laughlin's film is innovative for its use of the "master's tools" to give rise to a productive critique of heterocentricity, a critique that "turn[s] around, suspend[s], subvert[s] the expected answer":

> Now, the originality of McLaughlin's film, in my opinion, consists precisely in its foregrounding of [heterosexual male gaze as the] frame of reference, making *it* visible, and at the same time shifting it, moving it aside, as it were, enough to let us see through the gap, the contradiction; enough to create a space for questioning not only what *they* see but also what *we* see in the film; enough to let us see ourselves seeing, and with what eyes. (255)

Here, de Lauretis implies that *She Must Be Seeing Things* uses hetero-tropes in order to subvert them, creating spaces of lesbian spectatorship and non-phallic masculinity that are not based in heterocentricism. What I would add here is that the film uses hyperbole to force the heterocentric norms -- norms that ordinarily police queer desire -- to create spaces of radical subversion. This use of what could be called "lesbian camp" makes the tropes excessively visible, working to expose them as just that -- tropes, or here, a "frame of reference." These tropes are then moved aside to make way for representations of lesbian vision and desire.[2]

One example that de Lauretis uses to prove this point is the scene where Agatha (played by Sheila Dabney) goes to the porn shop to by a dildo. She concludes that the porn shop sequence "explores and ironizes this contradictory relation of Agatha's 'masculine' identification to the representation of phallic desire signified by the gingerly held, ironically 'realistic' dildo" (254). One of the things that I take de Lauretis to mean here is that the scene in the porn shop encourages the viewer to tune into the films critique of heterocentric representations of lesbian desire, welcoming the viewer to join in with, and take pleasure in, Agatha's campy critique and disavowal of phallic masculinity.

In this scene, the critique is initially enacted by drawing parallels between the viewer, Agatha's vision/subject position at this point in the film, and the subject position of the straight man in the suit buying sex toys. But because the straight man is made to look excessively ridiculous, as evidenced by the camera's lingering on the female employee's annoyed stare as she deflates the "Judy doll" he is about to purchase, what is brought into relief is the difference between Agatha's desire as a butch lesbian and the desire of the straight man in the suit.

As the man in the suit becomes increasingly uncomfortable with the piercing gazes of the women in the shop, Agatha looks at the straight man one last time, then looks

at the dildo, puts it back down on the counter, and leaves the store without buying anything. It is through the female counterworker's attitude toward the straight man that both the viewer and Agatha learn to see: we are encouraged to join the film's critique of heterocentric representations that portray lesbian desire as nothing more than women aping the desires of straight men (remember *Desert Hearts*?) and, also, to critique representations that conflate straight phallic masculinity with butch gender position. In other words, the viewer, along with and through Agatha's point of view, realize that to have made any previous parallels between lesbian desire and heterosexual gazes and desires is, as matter of fact or fantasy, ridiculous: there is a huge difference between the butch lesbian subject position and male heterocentric representations that misrepresent lesbian desire. Agatha, and the viewer, leave the store beginning to feel as if phallic heterocentric desire for women is not representative of her own lesbian desires for women – that it is not representative of her butch gender identity.[3]

This critique of heterocentric representations of gender and sexuality is, as de Lauretis suggests, quite progressive. I believe that it is extremely important to critique cinematic representations that deploy heterocentric codes and institutions in representing lesbian desire and gender, especially when they conflate male heterosexual desire and butch lesbian desire. Well to its credit, not only does *She Must Be Seeing Things* critique heterocentrism, it uses conventions and norms to make way for representations of lesbian desire. In other words, it not only disrupts heterocentrism by turning it on its head, it subverts it. In this way the film is both subversive and accessible, vis-a-vis butch lesbian desire. Yet, as other critics have suggested, the film ends up leaving much to be desired

in terms of its representations of race in relation to sexuality and gender.

According to de Lauretis, the question of race exists within the film, "but not in such a way that allows me to rethink and say something interesting about the relations of race, sexuality, and desire" (273). Perhaps this has something to do with the terms that she sets out in the beginning of her analysis. She states, "... [McLaughlin's film] takes up a different position of enunciation [then those of mainstream films] and addresses the spectator in what I will now, *rashly*, call a lesbian subject position – reminding you that, of course, address is quite another thing from audience" (228). What is at stake in this theoretical rashness?

Although I appreciate her owning up to this theoretical slight of hand in terms of the difference between who a film claims to address and how those who are actually included will receive the message, another rash move that is buried in this assertion is the marginalization of race, of which both de Lauretis and McLaughlin are complicit in. Jane Gaines suggests "[white middleclass feminist's] criticism should work to demystify this apparent separation (between sexual difference on one hand and considerations of race and class on the other), by raising questions of race and class exactly where they have been theoretically disallowed" (Gaines 198). With Gaines in mind, it seems that the fact that both *She Must Be Seeing Things* and her own theo-

retical framework did not allow de Lauretis to consider race a pressing issue in the film is precisely the reason why it is absolutely necessary to investigate the film in terms of representations of lesbians of color. In fact, both the article and the film leave much to be desired in terms of their work with race. So, what exactly are the ideological effects in both the film's and de Lauretis's marginalization of race?

Take, for example, the very first shot of the film. The movie begins with an extreme close up of the face of a woman of color. This woman's hair appears to be cut short or simply pulled back, bringing to (some) viewer's attention that this may be a representation of a butch woman. Also, we cannot help but notice that this is a brown face. In fact, the shot is so close to the skin of Agatha at this moment, that we can actually see her pores. This face of this woman features darting eyes, which, when the image finally gives way to the title card, signify at least one set of eyes that will be doing the "seeing things" that is indicated in the title.

Whether or not it was her intention, McLaughlin's choice to use an extreme close up of a *brown face* sets up the spectatorship of a woman of *color* as the potential agent of the narrative. It encourages the audience to expect not only a film which focuses on female spectatorship and even butch spectatorship, but the spectatorship of lesbians of color. As the film unfolds, however, it continuously raises the issue of racially-informed spectatorship, to ultimately leave it severely underdeveloped and problematic. With an irony that begins with this opening shot of Agatha's face and continues through the first few minutes of the film in which shots of Agatha are interspersed with those of the very light skinned, blonde-haired Jo (played by Lois Weaver), the film encourages the viewer to focus on the critique of the (white) heterocentric representations of lesbian desire and butch-femme gender roles and Jo's attempts to re-see these things, while marginalizing and relegating race politics to a mysteriously (in)visible place within the rest narrative regime. In fact, the film undercuts the issue of race by having the woman of color in the position of "seeing things" incorrectly from a heterocentric masculine position, while having a white filmmaker be the one who teaches her to see things clearly.

In terms of race, then, the film is guilty of the same thing it accuses heterocentric paradigms of doing with gender and sexuality – misrepresentation and marginalization. In other words, viewers cannot help to think about race politics, mostly because Agatha gets so much screen time and her brown face is lingered on in the opening shot. Yet the film does not consider how race a/effects a feminist critique of the (white) heterocentric representation butch gender and lesbian desire. "Lesbian" as typically used in feminist discourse is also "rashly" laden with an implied and assumed whiteness and I would argue that *She Must Be Seeing Things* is a film in which (white) lesbian desire is presented as the desire/spectatorship of lesbians of color.[4]

To return to a scene discussed earlier, in addition to the gender and sexuality critique, how does race function in the porn shop scene? The scene encourages us to make a gender and sexuality critique by initially drawing parallels between Agatha and the man in the suit, and then bringing into relief her (and our) sense that the

straight man is neither an adequate representation of lesbian desire nor an adequate representative of butch gender positioning. What we are also encouraged to marginalize, however, is the race politics of the scene. In other words, the film does not comment on the fact that Agatha's vision/subject position is also different from the man in the suit on account of race, nor does it suggest that this difference in any way comes into play, or intersects, with its critique of heterocentric representations of lesbianism. To be blunt, Agatha's racial difference is subsumed, ultimately used to enact a critique of white heterocentrism.

In addition, the effect of the choice to cast a white man as the object of the critical gaze, and as the representative of Agatha's problematic spectator position at this moment in the film, is that a racially "generic" – that is, *white* – lesbian non-representibility becomes the issue in the scene. Here, Agatha's race seems function as only a gesture to signify nonspecific difference, and in the film as a whole, her status as woman of color appears to be "inserted to legitimate the liberal credentials of the film or the white characters in it," but is ultimately marginalized within the scene (Richard Fung in de Lauretis 270).

Perhaps the scene just before she goes to the porn shop, in which Agatha tells Jo that she "identifies" with her *Brazilian* father, only to and slide neatly into a discussion of how she at times desires a penis but does not want to be a man, is equally instructive here. It becomes apparent that the film encourages us to see Agatha's subject position as one that is both aligned with white heterocentric lesbian desire and phallic masculinity, and that she is beginning to have problems with the latter, without addressing the former. We, and she, are to focus on penises, nor skin color. And the lesson that we learn through her taking up of the dildo/phallus in the porn scene is that straight phallic representation does not speak to her desire or her gender identification. In this way, the porn shop scene is a perfect of example of de Lauretis's claim that the film trots out these heterocentric conventions only to move them aside. But it says nothing about how these issues intersect with race.

This raises the question: is it significant that each of the spectator positions Agatha is aligned with in the scene are implicitly *white*? I think so. For example, the porn shop scene goes to great lengths to suggest that the drama in the shop be taken as possible representations of her relationship to her own lesbian desire. Toward this end, there are two available spectator positions played out in the scene for Agatha to side with: the white heterosexual man and the white woman behind the counter who looks at the man with disdain. It is this woman who Agatha and the viewer are encouraged to see as possessing the "right" gaze, a gaze that looks back at the heterosexual male and masculine behavior with disgust. But this "right" gaze is also a "white" gaze, and although the film could suggest that Agatha might also look back at the two white representations of the gaze with equal non-identification, it does not do so. In fact, bell hooks suggests that most women of color resist identifying with the gazes of white women (121). The way the scene is shot downplays the fact that for a woman of color to "look back" is a very different thing from even a white woman looking back.

As such, the white woman behind the counter as representative of the critical gaze cast on heterocentric representations suggests that this is the only subject-position that is available for lesbians of color, the only one from which they could enact a critique of heterosexual patriarchy. But this assertion marginalizes how the particulars of race intersect with gender and sexuality, suggesting that race is not an important consideration in representing lesbian desire and in critiques of heterocentricity – as hooks also points out, "... many film critics continue to structure their discourse as though it speaks about 'women' when in actually it speaks only about white women" (122). As becomes obvious in this film, implications of unmarkedness are almost always reinforcements of dominant ideologies of privilege: in this scene, whiteness is the central racial reference point from which the film's critiques are enacted, and Agatha's position as a lesbian of color becomes an unimportant happenstance. As de Lauretis tashly commented after she wrote "Film and the Visible," "…. [Agatha] is a lesbian, but not a lesbian of color" (271).

To make matters more frustrating, the porn shop scene does take the one opportunity that arises in the film to comment on the racial politics of gender and sexuality, and marginalizes it within the visual regime. Agatha asks for a dildo that is realistic, the white man behind counter says, "depends on what you mean by realistic." As Agatha is holding the large, white dildo and is "looking back" at the heterosexual white man in the suit, the employee who is helping her takes out a series of dildos, the first of which is dark. Within the visual frame, this "dildo of color" is marginalized, by being set in the background of an overwhelming number of "realistic" and caucasian colored dildos. In a similar way, the film marginalizes Agatha's race/ethnicity, attempting to render it unimportant, or significant only as a liberal token in a narrative that finally colonizes racial difference to enact its (white) gender and sexuality critique.

The representation of lesbians of color in this film, as I have suggested, leaves much to be desired. Raising opportunities to discuss how race politics intersects with gender and sexuality politics *without following through* allows the film to be read as erasing black lesbian desire. The start of the film, as I note, highlights Agatha's racial/ethnic position; we see that the film is interested in this woman of color's vision. But again and again, her vision is displayed as erroneous and corrupt. The only person who believes in Agatha's sight is her friend and coworker, also a woman of color; as the film unfolds and we find that Agatha has, indeed, been just seeing things, her friend becomes yet another example of the inability of women of color to "see right."[5] The film suggests that lesbians of color have only the (dis)ability to "make visible" the heterocentric conventions, and, as a result of this (dis)ability, become delusional. However, white lesbians, as represented by Jo, have an immense three-fold power: the power make visible their heterocentric conventions, the power to use those conventions for the (re)construction of lesbian desire through filmmaking, and, ultimately the power to reach lesbians of color how to "see." As such, Agatha portrayed as Jo's white (wo)man's burden.

The trajectory of the film, then, is one in which Agatha is taken into the light, via a film about a white medieval woman, in order to see properly. For all the positive work that the film may do with respect to critiquing heterocentric representations of (white) lesbians, when the race politics of the film are examined, McLaughlin's *She Must Be Seeing Things* becomes problematic in its representation of lesbians of color.

Just as *She Must Be Seeing Things* critiques mainstream and independent representations of lesbian desire for not disrupting and subverting heterocentric gender and sexuality norms, the film appears to be culpable of a similar crime in its replicating norms of race – that is, deploying whiteness, like heterosexuality, as the standard, the "center." It is true that, as de Lauretis points out, multiple perspectives and politics point out that "'everything' has to be considered," and yet, this everything cannot "be done at the same time and fitted into a single comprehensive theory," and, after some squirming about her own privileging of whiteness, she suggests that her reading of the film could be used in the future as a foundation for an argument about the racial politics of lesbian spectatorship and fantasy (270). While I do think that using her texts as a framework is worth taking up, it would also be productive to (re)consider that the failure of both McLaughlin's film and de Lauretis's analysis to take race seriously points directly to the race bias of feminist filmmaking, critical and theoretical practices.

In this way, *She Must Be Seeing Things* and de Lauretis's work on the film can be seen as a call to action: we must find ways to negotiate the imperative to become conscious of and work against our complicity in practices that replicate our own privilege, while simultaneously allowing that we cannot do all things at all times. Perhaps part of this project is in reexamining crucial feminist texts from perspectives previously invisible. As bell hooks has taught us: "from margin to center."

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Endnotes

[1] That *Desert Hearts* participates through heterosexual convention is evident through one viewers review of the film, "bj lucky":

The heterosexual audience has had this classic romantic tension story for years - guy doesn't know he needs to settle down, meets girl, gets knocked off his feet and changes his life's direction—sometimes unnerving himself and other people. Okay, it's schlocky, but it's a mainstay. .... So why not such a movie for us gay gals? Desert Hearts is stylistic, has a basic formula, and can get a bit tedious in places - it isn't a perfect movie. .... Thousands of young women have come to recognize themselves in it. That makes it a gem!

Although I am sure many "gay gals" have a similar response, my personal gay gal relationship to the film is filled with a bit more tension. While on one hand, it is pleasurable to see any kind of "lesbian" love on the screen, and the "schlocky"–ness is part of that pleasure and the "shlocky"-er the better, I can't quite ignore all of the stakes in such "schlocky"-ness. Although I see the problems with "positive image" criticism, I do think that there may be something to fully interrogating "negative images." As a lesbian, I am constantly looking for replicas of myself, looking for an image that there are others out there like me, and sometimes they even end up the subject of the big and little screens. As such, I have seen one too many films like *Desert Hearts* which, for all their wonderful campy (femme?) pleasure, make me

feel that to be a "real" lesbian is, in fact, to work within a hetero-paradigm, that my desire is no different than "normal" heterosexuals. In fact, they make me feel that I would get along alright if I would just get it though my thick head that " 'homo-sexuality is nothing but heterosexuality' " (de Lauretis 256)..

² Of course, I don't always want to throw out the silly and wondrous play involved in camp. In fact, I tend to read *Desert Hearts* in a campy way. This either accounts for my pleasure in watching the film, or allows me to feel less anxious about its potential pitfalls. Whether the film is conscious of using conventions, like in McLaughlin's film, or I am, as in *Desert Hearts*, both of these films enact the radi-cal subversive nature of camp, although deployed in different ways. In fact, one could make a case for camp *as* lesbian desire, as I am sure some have, and although it is not my project here, I would love to look at the whole of McLaughlin's film through theories of camp and performativity.

³ I have to say that the way the film conflates the use of dildos with heterosexual male desire, and the suggestion that women who use dildos want to have penises is, to my mind, a really reductive way of thinking about lesbian desire. It also seems to be symptomatic of the ways that McLaughlin's film both marginalizes particular lesbian subject positions, or deploys them is service of, a critique hetero-sexual formulations of butch lesbian desire. What the dildo scene suggests, in part, is that lesbians who use dildos are not expressing 'real' lesbian desire and/or iden-tification. I say, why the hell not?

⁴ I believe that the race blindness displayed by both de Lauretis's article and the film is a result of the fact that both use psychoanalytic theory as the theoretical frame-work for their critic of cinematic heterocentrism. As many critics have insisted, including Jane Gaines and bell hooks, psychoanalytic theory has a very hard time dealing with issues of race. I would suggest that this is not because racially neutral, but, rather, it is always already a domain of whiteness. Much in the same vain that critics have (ab)used sexist psychoanalytic frameworks in the service of feminist analysis, I think it is worth investigating whether or not we can (ab)use psychoana-lytic frames in a similar manor for a feminist race politics.

⁵ This scene really deserves further treatment because it is the only moment of the film that is set in a place where there are no white people. In addition, the conver-sation between Agatha and her friend, although not explicitly talked about in terms of race, are discussing the various forms their desire takes. I think it would be fruitful to think about what this scene contributes in terms of the race politics of the film.
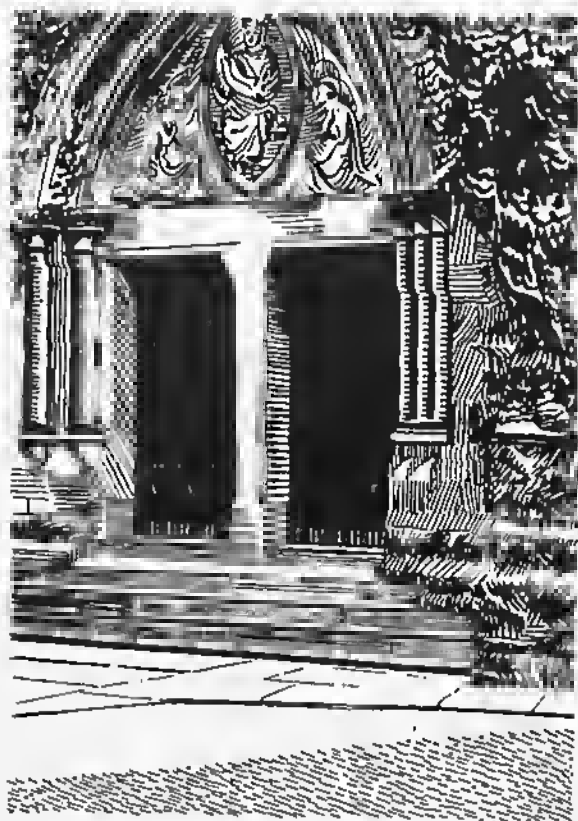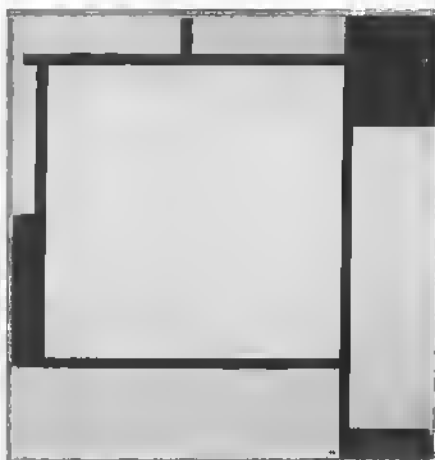
Insights on Modern Art

BY AARON BELLOWS

Abstraction in the 1920s

When Piet Mondrian showcased his work in the 1920s, the bourgeoisie in Europe may have thought that he was exhibiting something completely unique. However, Mondrian, who typifies European Abstractionism, may have borrowed a number of stylistic elements from his Cubist, Impressionist, and architectural predecessors.

For example, Mondrian used negative space – the regions of a painting that are not occupied by the subject – much like the Cubists had practiced a decade earlier. While Pablo Picasso and Georges Braque fused foreground with back-

Piet Mondrian, *Tableau II*, 1922

ground to eliminate negative space, Mondrian created his picture planes not with the black vertical elements that span most of his canvases, but through the white spaces between them. In his search for the essence of visual form, Mondrian relied on the perfection of white squares and right angles, which resembled all that remained when an artist stripped an object down to its basic geometry.

Mondrian's use of framing is reminiscent of Degas, an Impressionist who deliberately placed his subjects at the far edges of unbalanced compositions. Degas frequently cropped his pictures of ballet recitals so that many of the ballerinas could not be seen while others were cut in half by the edge of the picture frame. Mondrian similarly left most of his compositions off of the canvas. It appears that he has cropped his designs so that the viewer must decide where lines and corners converge and meet. Mondrian has impelled us to subconsciously extrapolate his images just as Degas pushed his audience to imagine ballet scenes that were transpiring just beyond the range of his canvas.

Architectural motifs from the first half of the twentieth century helped establish Mondrian's Abstract art in the 1920s. New methods of construction, which included the use of iron I-beams, were reflected in the linearity of an abstraction. Moreover, architecture stresses the formation of a unified whole through the assembling of smaller elements, or constructing order from disorder. The way in which the colored elements of *Tableau II* fit inside a black grid exemplifies Mondrian's effort to build a structured composition that was organized by strict geometry and order. Mondrian's art emphasized the weight, rigidity, and calculated arrangement of intersecting planes, which were invariably seen in urban architecture. The abstract artist simplified the flashy billboards and soaring office buildings above crowded streets into a single, unified form of black verticals and white emptiness.

Transcendence in the 1930s

The art of Jacob Lawrence, a key figure of the Second Harlem Renaissance, represented the force that drove the cultural and economic renewal of black communities in the 1930s. Lawrence depicted the history of the Negro experience in his pictures of slavery, discrimination, and racism to mark the emergence of progressive attitudes. At the dawn of the Great Depression, Harlem hoped to show the rest of New York that its people were capable of transcending political, economic, and social oppression.

Before the Harlem Renaissance, Harlem was a slum overrun with financial depravation, bad hospitals, and malnourishment. Half a million people lived in three square miles of dilapidated tenements that had unaffordable rents. In the 1920's, whites moved out of Harlem and a practically all-black, poor population moved in (Wheat 1986).

Jacob Lawrence, *Rain No. 1*, 1937

A new Harlem would be built upon the idea that black communities must emphasize their accomplishments as African Americans. Accordingly, Lawrence's work depicted the strength of African Americans to overcome an abrasive past. Lawrence showed that if black individuals had the ability to transcend the oppression of nineteenth century slavery, then they had the power within themselves to transform Harlem from a slum to a haven of modern culture and spirituality. Alain Locke, a philosophy professor and critic, supported Lawrence's art. As Locke chronicled the Harlem Re-

naissance, he told African Americans to look to their heritage in their time of renewal. While Locke encouraged the recognition of black contributions to American folk traditions, Lawrence painted allegorical events of black history through "documentary art" (Wheat 1986). Lawrence focused on liberators and rebuilders of the African American community. By representing icons of progress in works like the *Frederick Douglass* series and the *Harriet Tubman* series, Lawrence could inspire Harlemites to become the modern counterparts of these historical heroes by rebuilding their needy communities. In Lawrence's *Migration of the Negro* series, for example, the artist composed pictures in which we see masses of faceless people rather than individuals; Harlemites could juxtapose their struggle for social and economic equality with the struggle of their ancestors who had to contend with the social injustices of slavery.

Lawrence had experimented with Cubism, a style that was figuratively associated with progress earlier in the century. Pablo Picasso and Georges Braque, the artists accredited with the birth of Cubism, depicted multiple perspectives of a single object and emphasized movement around a fixed point in space because technological developments of the time were shifting the artist's perspective of the material world. The advent of the motion picture camera, the airplane, and new atomic theories of relativity were examples of scientific advancements that fueled Cubism in Europe around 1910. Just as Picasso and Braque used Cubism to symbolize the scientific revolution in Europe, Lawrence used Cubism to express the cultural revolution of the Harlem Renaissance. His Cubist style matured by the time he painted the *Migration of the Negro* series, which premiered in 1941.

Artists in Harlem may have been influenced by the mid-nineteenth century Realists, such as Jean-Francois Millet, who depicted social inequalities concerning working conditions, class divisions, and age. Like Millet, Lawrence stressed that he and his black community were living at the bottom of a social structure that needed to he changed. In his art, Lawrence could fuse the past with the present and unite Harlem in its effort to transcend racism. As his work grew in popularity, so did the Harlem Renaissance. Lawrence proved that art inspires the masses and it does indeed remind people of what they are capable of achieving.

Reinvention in the 1950s

Willem de Kooning, *Woman I*, 1952

"De Kooning imagines her facing us with iconic frontality – large, bulging eyes; open, toothy mouth; massive breasts. The suggestive pose is just a knee movement away from open-thighed display of the vagina, the self-exposing gesture of mainstream pornography. . . .

The Gorgon of ancient Greek art, an instance of that type, bears a striking resemblance to de Kooning's *Woman I* and, like her, simultaneously suggests and avoids the explicit act of sexual self-display that elsewhere characterizes the type."

– Carol Duncan,
"The MoMA's Hot Mamas"

Carol Duncan's generalizations of Willem de Kooning's Abstract Expressionist work are harsh and wrongful. Duncan apparently feels that de Kooning's dynamic ambition gives her the opportunity to express her frustrations with the misrepresentation of the female figure throughout art history.

Woman I exemplified an artistic theme in which de Kooning redefined the female nude. De Kooning recognized that with the conception of Venus of Willendorf – whose form is clearly reflected in de Kooning's *Woman* series – artists have abusively employed women as mere sexual objects since nearly 24,000 BC. While this sexually possessive portrayal has been constant, de Kooning pioneered a stylistic departure in the 1950s that attempted to reform out artistic and social ideals. The ostentatious grins that de Kooning painted upon his nudes satirized the time-honored tradition of treating women as objects. Unlike many of the female subjects depicted before him, de Kooning concealed the clarity of his figures under deliberately placed layers of paint, which prevented us from idealizing female beauty and fertility. Without titles, many art admirers would question the gender of his subjects.

It is unfortunate that Duncan portrays de Kooning as a womanizing, self-centered, abusive, Gorgon-wielding, pornographic man because he was, in fact, happily married to a female artist who encouraged his work. Duncan's claim that de Kooning's images of women are violent is absolutely correct. However, the claim that this violence was directed *towards* women takes de Kooning's style out of context. His energetic style was not limited to his representation of women – his *entire* ocuvre consisted of these furious applications of paint. For de Kooning and his fellow Abstract Expressionsts, the wild *event* of painting was paramount. De Kooning labored over his canvases to achieve a heavy and seemingly uncontrolled picture of the female form.

Although most museums display his female subjects, de Kooning painted similar figures of men earlier in his career. Some art historians claim that the *Woman* series may actually be self-portraits. Gorgon? I think not.

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THE

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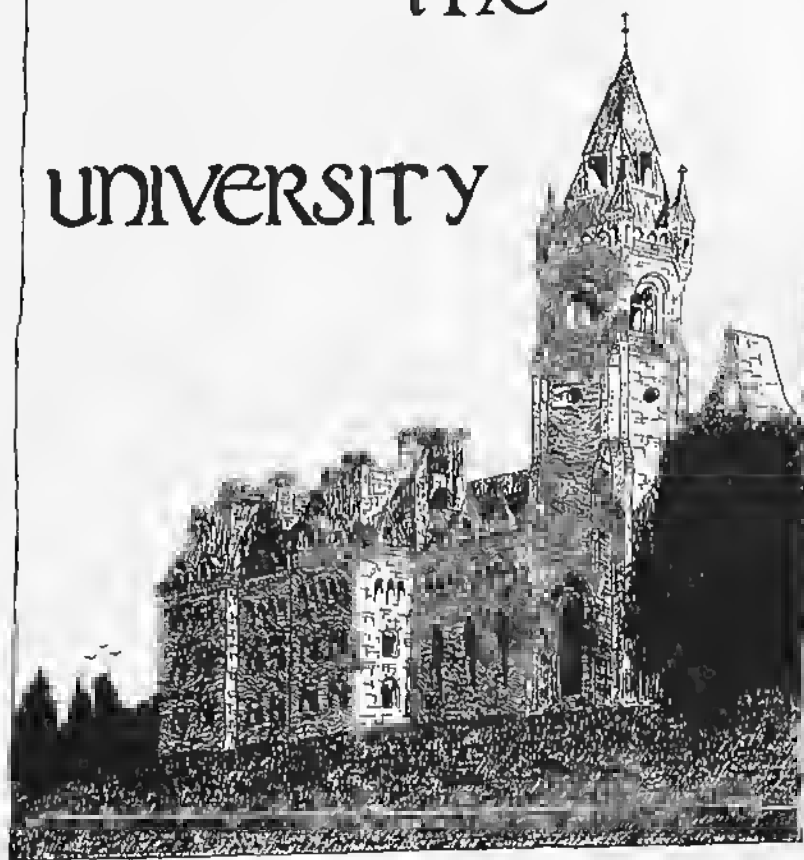
Contributors

After being at Lehigh for 8 years or so and receiving her M.A. in English in May, Sunny L. Bavaro plans to get the heck out of town and move to Philadelphia. There she will continue to play bass with the feminist-noise-bouquet, the tunies, as well as continue reading every medieval text she can get her hands on. On the new-front, she hopes to find a job as an editor and/or book peddler. She expects all with expedite her writing of poetry.

Julie Brinker is a senior Sociology major. Twenty five years in Bethlehem, PA is long enough! After graduation she plans to work in New York City.

Amy Burchard—yes, it is official—will be graduating valedictorian of the *Lehigh Review*. She hopes to leave some pieces of her heart, soul, and elbow grease behind for the future staff. Next year at this time, Amy will be happily married and with any luck, will be just as happily employed. Save the kittens. I hereby resign, and pass the baton to another poor sucka.

Tim Chadwick is a senior Psychology Major. Born in Sao Paulo, Brazil, to a 1939 graduate of Lehigh. He came from Ft. Lauderdale, FL in 1971 to become an engineer like his Dad. After a 27 year stint in the real world, marrying an Allentown girl with two boys, who are now 28 and 30, returned in 2002 to finish his degree with a passion for advocacy and education in GLBT issues. His plan is to go on for a masters and eventually change the world.

Mehnaz Choudhury is a senior English and American Studies major. I would like to thank the English Department for their continual help and support. I would like to especially thank Professor Rosemary Mundhenk and Stephen Tompkins for their help with this paper.

Matthew Daskilewicz is a junior Mechanical Engineering major. He has authored such scholarly papers as What I Did Over My Summer Vacation and The Digestive System. Matt died in March 2003 as a result of IPD poisoning. He is currently an undead zombie, feeding on brains and fat kids.

Heather Dunphy is a junior Marketing major and Spanish minor. Her goal is to pursue a career in children's publishing. In her spare time she enjoys reading, going to the movies, and watching Spanish soap operas on Univision.

Tiffany Fowler is a senior English major and also currently working towards her Masters in Elementary Education. She would like to thank all of the Mothers at Lehigh University Child Care Center for their honest and insightful contributions to her research as well as their support and continued interest in her conclusions.

Shruti Ghandi is in her third year and hopes to matriculate to Drexel University School of Medicine in the fall. She is originally from Maryland and has one older sister. Her passions include reading, hanging out with friends and most of all, eating chocolate.

Hailing from England, **Monica Hamrick** ranks among England's greatest claims to fame: Stonehenge, the Spice Girls, and fish and chips. Currently studying International Relations and English, Monica expects to graduate in 2005. Please don't hold any misspellings in this essay against her. She speaks the Queen's English.

Andrew Kauffman is a senior double majoring in Environmental Science and Social Psychology. Born and raised in Philadelphia from humble beginnings. Loves the great outdoors, photography, exercise and people. His future plans are still open.

Leili Moghari considered writing something smug and nonsensical (in the style of "wacky"—where crazy, inconceivable personal details are included, written in some hackneyed, referential media byline style) but then it occurred to her that she's nor clever enough to make that a worthwhile or humorous exercise. So, plain and simple: she is a junior, double majoring in political science and philosophy, and trying not to take herself too seriously for she's heard it does wonders for eliminating the possibility of becoming a cantankerous old lady.

Andrew Rakowski is a second-year civil engineering student from North Arlington, New Jersey. You can have the pleasure of hearing him play the saxophone or clarinet in the Lehigh Jazz Ensemble and Wind Ensemble. After graduation, he plans on taking over the world but will settle for a simple meaningless life.

Carolyn Shemwell is orginally from Akron, OH. Currently, she is in her fifth year of the five year BA/M.Ed program pursuing a degree in secondary education and majors in Spanish and Theatre. She has been published previously in the Martindale Center Journal, Perspectives on Business and Economics (Hong Kong volume) and won Williams Prize Awards for acting/directing. (She also enjoys watching the Goodyear Blimp.)

Amanda Taylor, a senior, is double majoring in Psychology and English with a minor in History. Amanda is from West Paterson, New Jersey. She is looking forward to graduating in May and plans to stay at Lehigh for a fifth year under the Presidential scholarship in order to both enhance her knowledge and avoid making definite career choices for another year. Once she leaves Lehigh, she hopes to either attend graduate school in Psychology or find a career she enjoys in the writing field.

David Webster, freshman, born in the little country of Texas, spent most of his life trying to avoid stereotypes and dodging runaway horse-drawn carriages. He ventured to the Northeast out of a hatred of having pleasant weather all the time, and during his flight to PA, the airline managed to lose both his luggage and his Texas accent. He would like to thank Santa Claus, the Easter Bunny, and the Tooth Fairy for being imaginary and for milking his parents of the best gifts and money. He is also grateful to his friends in Palmer, who always reminded him that, "Forgiveness is divine, but never pay full price for a late pizza."

Praise for the Eleventh Issue of the *Lehigh Review*:

"We have just issued a blue alert, and we advise the American people to be vigilant when handling the Lehigh Review. *And no, we will not tell you what being vigilant means."*
— Tom Ridge, Homeland Security

"I'm Peter Pan, so I nevernever read. But if I did, I'd climb a tree and get lost in the Lehigh Review."
— Michael Jackson

"I like to pretend the Review *is a cadaver sandwich. Then I devour it in one sitting."*
— Alferd Packer

"Actually, I—this may sound a little West Texan to you, but I like it. I like the Lehighed *Reviewation and I think the 'Merican people—I hope the 'Merican–I don't think, let me—I hope the 'Merican people trust me. See, I read the* Lehigh Review, *and we're going to get those bastards."*
— George W. Bush

"What? You want me to help? Not this year—I'm too busy in marital bliss…"
— Norman Girardot

"Heaven does not permit the birth of useless people. And Eleven does not permit the birth of useful ideas."
— Chinese proverb

"Lehigh Review prestar aen. Han mathon ne nen. Ha mathon ne chae. A han nostron ned wilith." Translation— 'The Lehigh Review *has changed; I can feel it in the water, I can feel it in the earth, I can smell it in the air.'*
— Legolas Greenleaf, *Lord of the Rings*

"Sometimes after snacks Kimmy reads the Lehigh Review *to me and it puts me right to sleep."*
— Anna Nicole Smith

"And now for the Most Ridiculous Item of the Day— the Lehigh Review.*"*
— Bill O'Reilly